ONTARIO TEACHERS' MANUALS

NOTES ON ONTARIO READERS

AUTHORIZED BY
THE MINISTER OF EDUCATION

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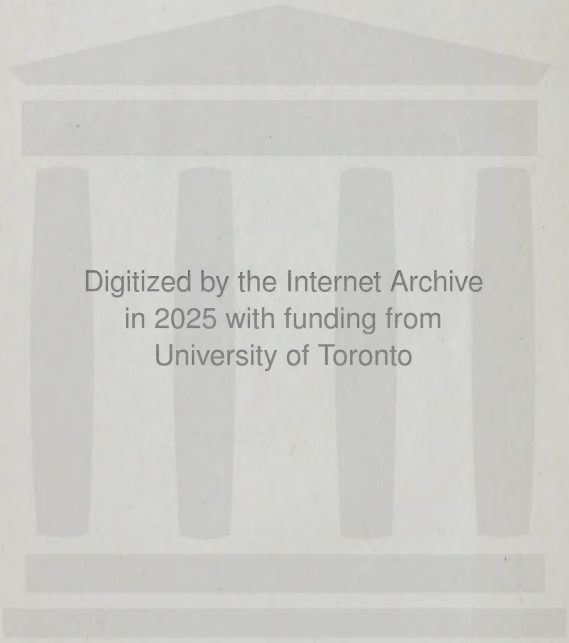
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TEACHERS' MANUALS

NOTES ON

ONTARIO READERS

BOOKS II, III, IV

AUTHORIZED BY THE MINISTER OF EDUCATION

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PREFACE

These notes are addressed, not to the pupils, but to the teacher. They are intended:

1. To furnish him with such information with reference to the selections in *The Ontario Readers* as may not be easily accessible.

2. To suggest the spirit and the method in which he should present the various selections to the class.

3. To enlarge his literary interests and to widen his area of inquiry.

It follows that the notes contain more or less material not intended to be given to the class. In many cases, on the other hand, they merely suggest, and do not attempt completely to determine, the material to be presented or the method of presentation.

Before reading the notes at all, the teacher should have carefully studied the lesson, selected the material for class presentation, and interpreted for himself the difficult passages. He will then be in a position to understand more fully the bearing and significance of the notes; and, whatever conclusion he finally adopts, the comparison of his own views with the views of others cannot fail to sharpen his literary perception and improve his judgment.

The subject matter of the First Book is so simple that it presents no difficulties to the teacher. Accordingly, no notes are given.

For a study of the theory of Oral Reading the teacher is referred to the *Ontario High School Reader* which contains a chapter on the Principles of Reading, many selections annotated to aid in securing effective vocal expression, and a series of exercises for drill on vocal sounds and articulation.

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SECOND BOOK

THE ARAB AND HIS CAMEL

PAGE 1.—*Arab.* The Arabs occupy Arabia and are numerous in Syria and along the southern shores of the Mediterranean. They are a nomadic people, living in tents and moving from place to place upon their camels. These are so well adapted by nature for travelling swiftly over the hot desert sands that they are called "The Ships of the Desert".

LOVE

PAGE 2.—*The night has a thousand eyes.* What are the night's "thousand eyes"?

The mind has a thousand eyes. The mental faculties; for example, observation, perception, memory, imagination.

The heart but one. The heart's one eye is love. See below: "When love is done".

MY SHADOW

PAGE 3.—To make the most of this lesson the teacher must try to appreciate fully the *naïveté* of the child. The little chap looks upon his shadow as a good deal of a nuisance with his intrusive oddities and mockeries, but finally gets ahead of him by getting up early in the morning.

PAGE 4.—*The funniest thing.* The most curious thing.

Which is always very slow. What is the antecedent of "which"?

The way he likes to grow. As the child approaches a light, the shadow on the wall behind shoots up rapidly.

Arrant sleepy head. An utter sleepy head. "Arrant" means thorough or shameless. Compare "an arrant rogue".

THE PAIL OF GOLD

PAGE 5.—Compare *Fortune and the Beggar,* Book III, p. 2.

PAGE 7.—*As you wish.* The fairy makes no promise, but the man's eager greed fails to notice this.

A WAKE-UP SONG

PAGE 8.—*Wind's up!* The wind usually rises and sinks with the sun.

Golden Head and *Brownie.* Why are the two children so called?

Rowan tree. The mountain-ash is so named in Scottish dialect.

Bobolinks. These return about the first of June. The story of their migration is a very interesting one. See Chapman's *Bird Life.*

Cat-bird. A cat-bird is a species of American thrush; its cry when disturbed resembles that of a kitten in distress, though at other times it has a sweet thrush note.

A lot to do. The poet is to spend the day gardening and wants the little ones for company.

THE BAT, THE BIRDS, AND THE BEASTS

PAGE 8.—*The bat.* The bat is properly a mammal, not a bird, with a skin like that of a mouse. At night it comes out of the darkness, in which it habitually lives, in search of food.

THE LAND OF STORY-BOOKS

PAGE 10.—The little lad's ambition to be a scout, a hunter, or a frontiersman has been awakened by the story-books, and he plays a game of "pretend" all by himself when his parents are engrossed in each other. Compare *The Land of Nod.*

All in my hunter's camp. "All" is here the old intensive, now only used in poetry. Compare "A damsel lay deploring, *all* on a rock reclined".—GAY

Play at books. "Act out" the stories he has read.

My starry solitudes. The language of the story-books is imitated.

There the river. The boy maps out the room to represent the scene of the story he is acting.

The others. The hostiles, the enemy.

And I . . . prowled about. This clause is parallel with "As if in fire-lit camp they lay". "And I" equals "And as if I".

HOW I TURNED THE GRINDSTONE

The selection is in Franklin's characteristic style; for similar stories see his *Poor Richard's Almanac.*

PAGE 12.—*An axe to grind.* A common expression for a selfish purpose in view. Compare *The Whistle,* Book III, p. 108.

BABY SEED SONG

PAGE 14.—*Little brown brother.* The poppy speaks.

Are you awake? Beginning to sprout.

In the dark. Underground, in the seed bed.

The song of the lark. Heard at dawn in early spring.

PAGE 15.—*Green coats.* Foliage.

Caress. The sunshine is personified.

'Tis morning, 'tis May. Notice the added emphasis on "May".

What! you're a sunflower? The sunflower's answer is suppressed, but is suggested in the surprised "What!" with which the poppy resumes.

Golden and high. The teacher should compare the poppy and the sunflower as to height and colouring.

Send all the bees. The poppy is able to see without envy the more exalted station in life to which his little brown brother is called.

OBSERVATION

PAGE 15.—*Wigwam.* An Indian camp or hut, generally of a conical shape, and formed of bark or mats laid over stakes.

Venison (ven'zn). The flesh of a deer when killed.

PAGE 16.—*Muzzle.* The mouth, or open end, of a gun.

THE LAND OF NOD

PAGE 17.—*The land of Nod.* Dreamland.

Frightening sights. Terrifying sights.

As I like. As hard as I can.

ECHO

PAGE 18.—*Echo.* Echo was an Oread, who fell in love with Narcissus. As her love was not returned, she pined away in grief, until at last there remained nothing of her but her voice.

Nymphs. The wood nymphs were called "Dryads", the stream nymphs "Naiads", the hill nymphs "Oreads".

Juno. Queen of Heaven, wife and sister of Zeus, the greatest of the gods.

ONE, TWO, THREE

PAGE 21.—Of course the crippled boy and his grandmother were playing a game of "pretend". There is perhaps a suggestion that the grandmother was taking a mother's place, and this accounts for the curious tenderness and sympathy between the strangely mated pair of companions.

Old, old, old. Note that in reading the pitch increases.

Half-past three. As the little lad would have told his age.

Beautiful. Strange that such understanding should exist between the old lady and the little child.

You'd never have known it to be. The game as usually played requires a good deal of "running and jumping".

Where she was hiding. Where she had made up her mind she would hide. In reality they were sitting close to each other.

PAGE 22.—*He would cry and laugh.* As if with the joy of discovery.

Two and three. A second and a third guess.

Warm and warmer. Nearer to the right place.

Used to be. See introductory note above.

LITTLE RED RIDING HOOD

PAGE 23.—*The light of her eyes.* The thing she most loved to look upon.

A little red hood. The riding hood is shown in the picture.

PAGE 26.—*Pull the bobbin.* The bobbin and latch is a very primitive form of door catch in which a string and latch take the place of the thumb latch usually employed.

She stopped to listen, etc. The paragraph gives a suggestive sketch showing the sweet and thoughtful nature of the child.

PAGE 27.—*Looking for cresses.* Not an unusual occupation for the very poor and old in England. These cress gatherers have often a reputation for sorcery, which their bent and decrepit appearance does much to sustain.

The green huntsman. A favourite costume of hunters and woodmen was Lincoln green. See the tales of Robin Hood and his "merrie men".

Game in the wind. The old crone scents the game with the keenness of a hound.

DANDELIONS

PAGE 30.—There may be a doubt whether the poem is intended as merely a pretty little bit of playful description, or whether the fuss of military expeditions is also glanced at.

A showery night. The showers would open the dandelion buds.

A trooper band. The dandelions, on account of their yellow coats and their great numbers, are playfully compared to a company of soldiers.

We were not waked. What details bring out the contrast between this and the usual military invasion?

Paraded. Keeps up the comparison.

Their trembling heads and gray. The dandelions had now reached the stage when children use them to tell the time.

With pride. No doubt on account of their military exploits and experience.

Well-a-day! Welaway! Alas! The word is now usually employed with a humorous purpose.

MARCH

PAGE 31.—The poem depicts the freshness and gladness of awakening spring. The cock, the stream, the birds, and the lake are full of joyous life. Interposed in the picture of bustle and activity is the restful quiet meadow. Old and young are at work as well as those who naturally bear the yoke of toil. Again comes in the scene of quiet peace, "There are forty feeding like one".

On the hilltops the snow is being dispersed like an army in full flight, and a rejoicing welcome is given to blue skies by the whooping ploughboy, the leaping mountain cascades, and the flowing streams.

SIR PHILIP SIDNEY

PAGE 32.—Sir Philip Sidney was a courtier of Queen Elizabeth and a famous writer. He was General of the cavalry in the army sent to the Netherlands to assist the revolted subjects of Philip II of Spain. On September 21st, 1586, he fell in with a convoy of the enemy marching toward Zutphen. With only 500 men he charged 3,000

of the enemy and fell mortally wounded. So much was he loved that, for some time after his death, no gentleman cared to appear in London except in the garb of mourning.

NEARLY READY

PAGE 33.—*In the snowing,* etc. March weather.

Far beneath our feet. Underground.

Softly taps the Spring, etc. The little flowers are awakened from their winter sleep by the warmth of spring.

Cheerly. Cheerfully. The word is used only in poetry.

A SONG FOR LITTLE MAY

PAGE 42.—Compare the structure of the poem with *An Apple Orchard in the Spring,* Book III, p. 60. The poem is in the form of an address to a young child.

O'er their way. That is, the way of the waters.

At their feet. At the feet of the willows.

When 'tis done. After daybreak.

The wooing breeze. The breeze is represented through personification as making love to the blossoms.

With happy call. "Call", invitation. All things call upon the little maid to praise the Lord.

THE LITTLE LAND

PAGE 45.—The little boy beguiles his loneliness by visiting in fancy the fairy-land, where he himself becomes as small and dainty a creature as the dwellers there. To such little folk the clover-tops seem as large trees and the rain-pools wide as seas; the flowers and grasses become a veritable forest. Loitering in the mazes of this forest

he has intimate revelations of its industries and pleasures, and watches with interest the ways of its kindly inhabitants. His return to reality is a harsh disenchantment from which he would fain escape.

The Little People. The fairies.

PAGE 46.—*Lady bird.* A small spotted beetle, sometimes called the *lady-bug;* very useful in destroying injurious insects.

PAGE 47.—*Clad in armour green.* Many small beetles could be thus described.

CHANGE ABOUT

PAGE 50.—*As you may plainly see.* The line possibly refers to an illustration of the poem in which the dwelling is represented as standing in a wood.

If that you will allow. If you will make an assertion like that; *allow* casts doubt on the assertion. Compare: "He allowed that he was ill".

The Tidy cow. An odd position for a proper name.

Hinched. Shifted about uneasily.

If my wife, etc. The old man makes a penitent resolve never to interfere with his wife again.

THE BLIND MEN AND THE ELEPHANT

The poem satirizes the tendency to form opinions before looking at all sides of a question.

PAGE 56.—*Indostan.* Known also as Hindustan.

THE TALKATIVE TORTOISE

PAGE 62.—*Tortoise.* The most familiar representative of the family is the mud-turtle of our swamps and sluggish streams.

SEPTEMBER

PAGE 64.—*The gentian.* One very beautiful species, the fringed blue gentian, is common in Canada.

The sedges. Familiar grass-like plants growing in marshes and damp hollows in meadows.

Make asters in the brook. Are reflected in the brook.

The roads all flutter. A poetic transference of ideas. Of course it is the butterflies that flutter.

Best of cheer. Cheer, in the sense of good things to eat—the fruits of harvest and orchard.

RIDING BEHIND REINDEER

PAGE 80.—*East of the northern part,* etc. They inhabit indeed the Arctic regions of Norway, Sweden, and Russia.

PAGE 81.—*Crowded farther north.* By the pressure of Norwegians, Swedes, and Russians.

Below the horizon. Explain.

PAGE 83.—*Travel from place to place.* This is true only of the mountain Lapps and the forest Lapps. The fisher Lapps do not move about, but have permanent abodes.

HOW THE LEAVES CAME DOWN

PAGE 85.—What lesson is taught in this poem?

Yellow and Brown. The colours of the leaves in autumn.

Perhaps the great Tree will forget, etc. This is a touch of nature which establishes the kinship of the little leaves to other little folks.

PAGE 86.—*One from far away.* Winter.

THE BROWN THRUSH

PAGE 88.—*He's singing to me!* Observe that this becomes "he sings to you and to me" in the last stanza, as, after the interpretation of the song, the bird sings to the little girl and the little boy a song they can understand.

ANDROCLUS AND THE LION

PAGE 94.—The fights with wild beasts and the gladiatorial exhibitions were the most exciting incidents of a Roman holiday. The illustration shows roughly the scene in the amphitheatre, with the pit in the foreground and the spectators' galleries up the picture. On the left may be seen the Emperor's canopied seat. On the right is one of the doors through which the captives or the wild beasts were admitted, and back through which the dead bodies of either were dragged after the combat. (An'-dro-clus)

THE LOST CAMEL

PAGE 99.—*Dervish.* A Turkish or Persian monk who professes poverty. He is often credited with the power to work miracles.

PAGE 100.—*Cadi.* A Turkish word for the judge of a town or village. Magistrate.

Nothing could be found. No evidence.

PAGE 101.—*Learned to see.* Learned to observe.

HEPATICAS

PAGE 104.—*Hepaticas.* Hepaticas, also called Mayflowers, bloom upon last year's foliage, and so are among the earliest flowers of spring.

Numberless eyes. By a pretty poetical conceit, the flowers are the opening eyes of the earth newly awakened after her long winter sleep.

BRAVE JOHN MAYNARD

PAGE 105.—*Pilot.* Steersman, "wheelsman".

PAGE 106.—*At his post.* In the stern, where the fire burned most fiercely.

Trumpet. Speaking trumpet, used at sea to make the voice heard at a distance.

PAGE 107.—*Beached the ship.* Ran it upon the shore or beach.

A NIGHT WITH A WOLF

PAGE 108.—*The pine-tree roof.* The thick foliage and pyramidal shape of the pine-tree top make it resemble a roof, the traveller's only shelter on this night of storm and danger.

Many a rafter. The rafters being, of course, the branches.

Read in connection with the lesson of this poem *The Sandpiper,* Book III, p. 234.

HE AND SHE

PAGE 112.—The lesson taught by experience to youth is that there is no royal road to anywhere worth while; that distinction and affluence have to be purchased by toil and pains.

JOSEPH II AND THE GRENADIER

PAGE 115.—*Sauer-kraut.* Cabbage fermented in its own juice with salt (sourkrout).

PAGE 116.—*I am a lost man.* His fears arise partly from the insolent familiarity into which he had been betrayed, and partly from his admission that he had feasted on the Emperor's game. Poaching was then an offence very seriously visited.

PAGE 117.—*Laughing heartily.* Appreciating his own joke in turning the tables on the poor grenadier.

LITTLE SORROW

PAGE 117.—*Among the thistles.* Sorrow naturally chooses a couch of thistles rather than a bank of roses for a resting-place.

Little Sorrow. She is a type of those who are always "borrowing trouble", instead of enjoying their present blessings.

PAGE 118.—*My pipe.* A wind instrument like a flute.

Merriest measure. Merriest air, melody. Why is an air described as a measure?

No evil chance, etc. No threatening evil, as there are now no signs of rain.

TOM AND THE LOBSTER

PAGE 119.—This selection is from Kingsley's *Water Babies.* After Tom had run away from his cruel master, the chimney-sweep, he fell into the river and was changed as if by magic from being a wretched little chimney-sweep into a water baby.

The Waterproof Gazette, the finest watered paper. Humorously appropriate to the strange new water-world of which Tom had so suddenly become an inhabitant.

PAGE 120.—*Especially the police cases.* Suggests a scrutiny of other people's failings not wholly creditable.

Pollock or Pollack. A fine food fish, akin to the cod.

Prawns. Small reddish shell-fish resembling lobsters, taken in the vicinity of rocks near land; esteemed a food delicacy.

Wrasses. These are fish about eighteen inches long; prickly spined, hard boned, with thick lips.

PAGE 121.—*Hind foremost.* A glance at the picture of a lobster, with its huge knobbed claws in front and backward tapering body, will easily explain why Tom thought it could be pulled out only by the tail. The fishermen have doors in the sides of the lobster-pots through which their catch is shaken.

Twiddling his horns. In fussy and helpless rage. The outer pair of antennæ are remarkably long.

Fox-hunters. Kingsley was himself a keen fox-hunter and knew their weaknesses.

PAGE 122.—*Serve you out.* Pay you back.

Telling the salmon. The otter preys on salmon.

PAGE 124.—*Stick-in-the-mud.* The lobster lives only in the cleanest water in a crevice of a rocky bottom, and so the name is a misnomer.

Knobbed claw. The first pair of legs have large claws. When a limb is broken off, it is reproduced in a few weeks.

LITTLE GUSTAVA

PAGE 125.—The poem pictures a very happy though considerably mixed family.

PAGE 126.—*Like silk.* As if they were silk instead of "rags". The shaggy terrier is appropriately named.

Biddy. The little brown hen.

THE TIGER, THE BRAHMAN, AND THE JACKAL

PAGE 128.—*A poor Brahman.* The Brahmans constitute the highest or sacred caste among the Hindus. However poor they may be, they are honoured and revered by their fellow countrymen.

PAGE 129.—*A pipal tree* or peepul or pippul. The sacred fig tree of the Hindus. It attains great size.

PAGE 130.—*A buffalo turning a well wheel.* The buffalo is trained in India to agricultural and other tasks.

PAGE 131.—*The jackal.* The animals resemble both the dog and the fox. They hunt in packs, feeding usually upon carrion.

PAGE 132.—*Spinning as long a yarn.* Thus hoping to delay the execution.

Yes you shall. Compare with "I shall" above, and note how the difference in person changes the signification of the verb.

THE BLUEBIRD

PAGE 134.—This bird is one of the earliest harbingers of spring.

> Spring time brings the robin and the bluebird home;
> The happy little swallow knows his hour to come.

In the last stanza, the bluebird is represented as calling back the earliest flowers of spring.

ULYSSES

PAGE 135.—*Ulysses* (U-lyss'es). The wiliest of the Greeks who fought at Troy. The incident narrated occurred as he journeyed over the sea on his return homeward to Ithaca.

The Sirens. These were three sea nymphs who were said to dwell on a small island near Cape Pelorus (Pe-lo'rus) in Sicily. Their names are sometimes given as Parthenope (Par-then'o-pe), Ligea (Li-jē'a), and Leucosia (Leu-co'si-a).

DON'T KILL THE BIRDS

PAGE 137.—The reasons given in the poem for saving the birds are: (1) They give joy to us. (2) It is a pity to destroy lives in themselves so joyous.

Trace these ideas throughout the poem.

PAGE 138.—*Cuts them short.* Puts an end to their songs.

MOTHER PARTRIDGE

PAGE 139.—*Peeping softly*: Refers to their little cries of distress.

Chickadees. Called in England titmice; *tit* means a small thing. Explain.

Always for enemies, etc. Improve the order of the words in this sentence.

PAGE 140.—*Beaver meadow.* Strictly, marshy tracts along the streams where dammed by the beavers; but often applied to any marshes along streams.

Wind them. Scent them.

Scattered far. Far, considering their powers of flight.

As though winged. As if her wing were broken.

PAGE 141.—*Reynard.* This name is applied to the fox in a famous German satire on the social conditions of Europe during the middle ages, in which the struggle between the barons and the clergy is depicted as a struggle between the wolf and the fox; the fox by his cunning always coming off best. Reynard means cunning.

SEVEN TIMES ONE

PAGE 142.—The little seven-year-old child feels quite grown up and demands her toll of pleasure from all things. Unlike the foolish lambs who know no better than to play in rain as well as sunshine, she, in the wisdom of her graver years, waits till dew is dry and task is done. She is a little disappointed that the moon has waned and its face is hidden, but hopes for the best. She thinks the bee has no right to all the gold that is going, and asks the marsh marigolds for some of theirs.

PAGE 143.—*Columbine.* The columbine derives its name from the fancied resemblance of its four spurs to doves (Latin, columba, a dove).

Cuckoopint. The Wake Robin, somewhat similar in general appearance to the Indian turnip, or Jack-in-the-pulpit, "the clapper" being, of course, the spadix.

THE LAZY FROG

PAGE 144.—*Willow-weed.* The willow-herb.

Money-wort. Creeping loose-strife.

May-flies. A dull brown insect often found on walls or palings near water; very common here toward the end of June.

Dance of death. Holbein's series of famous pictures is named "The Dance of Death".

PAGE 145.—*With a large head.* In the tadpole stage of existence.

THE PRICE OF A FISH

PAGE 153.—*Pisa* (Pee'zah). A town in Tuscany, famous for its leaning tower.

Turbot. A huge flat fish with a round body; in shape something like the "sunfish".

Bate. Compare "I will not abate one stiver of the price".

LULLABY

PAGE 155.—Song from Tennyson's *The Princess.*

The melody of the poem is exquisite. Not less charming is the picture it suggests of a mother, whose love for her child is really a part of the love she bears her husband.

Silver sails. Sails glistening in the moonlight.

A WONDERFUL WORKMAN

PAGE 157.—*Dædalus* (Dē'da-lus). He was an ingenious artist, said to have been the inventor of carpentry and of most of its tools, such as the saw, the axe, the gimlet, and the compass, though the invention of some of these is also ascribed to his nephew.

A terrible monster. Minotaur (Min'o-taur), half man and half bull. He was shut up in the Labyrinth and fed with the youths and maidens whom Athens was compelled to supply. He was slain by Theseus (Thē'sūs), the hero

of Attica, who penetrated the Labyrinth through the help of Ariadne (A-ri-ad′nē), daughter of Minos.

The King. Minos (Mī′nos), King of Crete, famed throughout the world for his justice.

PAGE 158.—*A strange prison.* The Labyrinth.

His son. Icarus (Ic′arus), who by the accident related, gave a name to the Icarian Sea.

HASTE NOT, REST NOT

PAGE 166.—A homely paraphrase of the poem is, "Be sure you are right, then go ahead".

Mar . . . speed. Every unworthy act lessens the inclination to do right.

Ponder well. This corresponds to "Haste not", just as "Onward then" corresponds to "rest not".

Reckless action. Nearly synonymous with "thoughtless deed".

The storms of fate. The ills and misfortunes of life.

Polar. Fixed and constant. The metaphor is from the polar star, which alone among the heavenly bodies appears to retain a fixed position.

Shall crown. Shall reward.

INDIAN SUMMER

PAGE 171.—*Smoky hills.* The haze characteristic of Indian summer. Compare "By the smoky amber light", Book IV, p. 369.

Crimson forest. Crimson refers to the rich colouring of the autumn woods.

The blue-jay. This bird migrates late in the autumn. Bryant suggests this season in the lines

> The robin and the wren are flown,
> And from the shrubs the jay;

though, according to Burroughs, the jay often remains throughout the winter.

Maple leans. As trees on a bank are apt to do, the bank subsiding as it is undermined by the current.

Sumac. These shrubs, conspicuously coloured in the late autumn, are often found on the edges of woodlands and along sandy or gravelly roadsides.

Marshes wrapped in mist. The moist marsh-land gives off a large quantity of vapour.

THE WIND

Page 172.—The poem beautifully presents the child's wonder that an agency whose effects were everywhere visible could still keep itself concealed.

Like a mischievous child, the wind plays all sorts of pranks, but carefully avoids being caught.

ALEXANDER'S FIRST VICTORY

Page 173.—*Bucephalus* (Bu-sef'a-lus). Literally, bull-headed. By taming the steed, Alexander fulfilled the condition stated by an oracle as necessary for gaining the crown of Macedon.

Philip. Philip of Macedon, who, partly by his military skill and partly perhaps through a liberal use of Macedonian gold, became tyrant of Greece.

Talents. The talent was equal to about $1,180.

Alexander. Alexander the Great, who afterwards became conqueror of the known world and, as the story goes, wept because "he had no more worlds to conquer".

SPEAK GENTLY

PAGE 175.—*Accents.* Tones.

Sands of life. This metaphor is derived from the hour-glass, in which time is measured by running sands.

In peace depart. "Now lettest thou thy servant depart in peace." St. Luke ii. 29.

The erring. Those who have strayed into the paths of sin.

Made them so. Made them wicked.

LIFE IN THE DESERT

PAGE 181.—*None too sweet.* Slightly stale, or brackish, as much of the desert water is.

THE UNION JACK

PAGE 183.—*Union Jack.* The Jack was a quilted military coat covered with leather worn over a coat of mail. In the time of the Crusades, a cross was displayed upon it, so that when the three crosses were united, the flag came to be called the Union Jack.

A VISIT FROM ST. NICHOLAS

PAGE 185.—*St. Nicholas.* The patron saint of boys; said to have been the Bishop of Myra in Lycia (Lyc'i-a), and to have died A.D. 326.

"St. Nicholas is said to have supplied three destitute maidens with marriage portions by secretly leaving money at their window, and as his day occurred just before Christmas, he thus was made purveyor of the gifts of the season to all children in Flanders and Holland, who put out their shoe or stocking in the confidence that Santa Claus . . . will put in a prize for good conduct before morning."—YONGE

Sugar-plums. Candies made in the shape of plums.

PAGE 186.—*In my cap.* In my night-cap.

Gave a lustre of mid-day. Objects were seen as clearly as at noon.

Reindeer. The reindeer are thus employed in Lapland.

Coursers. This name is applied to his reindeer steeds on account of their swiftness.

Dasher. The names applied are all humorously suggestive of speed.

Vixen. A fox.

Cupid. The winged god of Love.

Donder and Blitzen. Dutch for Thunder and Lightning.

As dry leaves. A fine example of simile. The teacher should carefully explain its application.

PAGE 187.—*The smoke it encircled.* Note the repeated subject.

PAGE 188.—*Elf.* A sprite, or goblin, usually credited with mischief-loving propensities.

A wink of his eye. At once establishes confidential relations. Compare below, "laying his finger aside of his nose".

Aside of. Is perhaps a vulgarism, but so is the gesture.

A nod. A hasty good-bye. It was his busy night.

JACKANAPES

PAGE 189.—*Jackanapes.* Jack the ape. This is usually a name applied to a conceited fellow; here a playful name for the hero of the story.

The common. The village green, still attached to many English villages, and, until the time of "The Inclosures" (see History), the common property of all the inhabitants.

PAGE 190.—*The little fine gentleman.* Note the characteristic gypsy phrase.

The gibbet. A gallows consisting of an upright beam with a projecting arm, on which notorious criminals were hanged and on which their dead bodies remained as a warning to passers-by.

PAGE 192.—*Managed to get thrown.* Tony was a puling little chap who seemed "born to trouble".

You are . . . a boy. He had all a boy's genius for getting into trouble.

PAGE 193.—*Dogs'-ears.* The marks left at the corner of a page by turning the leaf to "keep the place".

All that the General felt. The memories of his son and his sorrow at their estrangement.

PAGE 194.—*Leaning back.* Quite at his ease; they were now on terms of an intimate equality.

Chippendale. A name applied to an elegant and expensive kind of furniture. One can imagine his grandfather's indulgence, when the boy feels at liberty to tilt his chair backward.

Bad times. Hard times; the remark is jocular, although true of England for many years after the close of the struggle with Napoleon.

PAGE 195.—*His mop.* Lacking the bear's grease, once a favourite hair-oil.

PAGE 197.—*Mrs. Johnson.* Tony's mother.

Or miserable. He wanted the pony for his own.

PAGE 198.—*To make Lollo go fast.* The gypsy intends to teach him the whisper, spoken of on page 200.

PAGE 199.—*Aureole.* The glory, or halo, depicted by mediæval painters as surrounding the heads of persons of sacred memory.

It's a secret. This suggests the manly spirit of the little chap, who already realizes his obligations as a man of honour.

Strange spasms. See note on "All that the General felt".

PAGE 200.—*A butter merchant.* One who might be supposed, from the softness of the commodities he has to handle, to be exempt from accident.

Horsemen of the East. Probably the Arabs, who are accredited to be the most skilled horsemen in the world.

PAGE 201.—*Whatever you do.* The General had learned his lesson of forbearance and forgiveness.

NOVEMBER

PAGE 201.—The text of the poem is, of course, "The roots of the bright red roses will keep alive in the snow". From this the poet preaches a lesson of faith and contentment, perhaps of resignation. Compare Longfellow's *The Rainy Day.* The teacher should draw attention to the details suggesting: (1) The approach of winter, (2) the return of spring. He will observe the correspondence in form of stanzas one and two with stanzas six and seven.

Darker. The days shorten, and so are said to grow darker; the season also brings its cloudy weather.

As it closes. The change from summer is felt most as night comes on.

The quail. The "Bob White".

The eaves. Where they build their nests.

PAGE 202.—*Bright and new.* The spring plumage of the robin, at first bright and vivid, grows dull as the season advances.

Dry and dumb. Possibly a poetic exaggeration to suggest the dreary tunelessness of the season.

Not all good things together. This is a little inartistic, as no good things at all have been credited to the season.

Loses its . . . summer glow. When life loses some of its joys. There is here an explicit comparison between the rose bush which has lost its bloom and the joys which have lost their sweetness.

HECTOR AND AJAX

PAGE 204.—*Hector.* The bravest and most heroic of all the Trojan princes who defended Troy.

Ajax (A'jacks). Next to Achilles, the bravest and strongest of the Greeks.

The God of War. Ares or Mars.

PAGE 205.—*As it might be.* As though it were.

Seven folds. Seven thicknesses.

What men. What brave men.

We Greeks. A boastful addition.

Achilles (A-kil'les). He was the bravest of the Greek heroes. Upon being deprived by Agamemnon (Ag-a-mem'non), brother of Menelaus (Men-e-lā'us) and leader of the Greeks, of the beautiful maid Briseis (Brī-sē'is), he retired in sulky and offended dignity to his tent and refused to take part in the struggle. After his

friend Patroclus (Pa-tro'clus or Pat'ro-clus) was slain, he arrayed himself for battle, and again entering the combat, slew Hector and dragged his body in insulting triumph thrice round the walls of Troy.

To drive my chariot. Though the warrior was usually accompanied by his charioteer.

PAGE 206.—*The garment.* The Greek tunic, which reached nearly to the knee.

Stayed him. Foiled him; colloquially "stopped him".

PAGE 207.—*The two heralds.* Greek and Trojan; the heralds were the intermediaries between the contending forces. They had great privileges, and their persons were sacred and inviolable.

Zeus. Jupiter: king of gods and men.

PAGE 208.—*Let us give gifts,* etc. The conclusion is worthy of the age of chivalry.

TWO SURPRISES

Plied . . . clumsy. The words suggest hard toil.

PAGE 209.—*Groschen.* The groschen is a German coin, in value little more than an English penny; ten groschen equal one shilling.

Cavalcade. Mounted attendants, retinue.

Always free. He toiled with willing spirit.

In the Father's name. "For whosoever shall give you a cup of water to drink in my name", etc. St. Mark ix. 41.

HOW THE GREEKS TOOK TROY

PAGE 211.—*Paris.* He was a Trojan prince distinguished for his beauty. In the contest between the three goddesses for the golden apple, being chosen as umpire,

he awarded it as the prize of beauty to Venus, who had bribed him with the promise that the fairest of women, Helen of Sparta, should be his; and thus he incurred the enmity of Juno and Minerva.

Aulis. In ancient Greece; a seaport between Bœotia (Be-ō′shi-a) and Eubœa (Eu-bē′a), the scene of the sacrifice of Iphigenia (If-i-ge-nī′a).

Troy. This city is believed to have occupied the site of the modern Hissarlik, in Asia Minor, near the southwestern entrance of the Dardanelles.

Page 212.—*Ulysses.* The craftiest and most eloquent of all the Greeks. His long wanderings after the siege of Troy form the theme of the *Odyssey.*

Minerva. Pallas Athéne, Goddess of Wisdom and of the Art of War, was specially revered at Troy, and her, especially, the Trojans sought to render propitious to their cause.

Their safe return. That is, to Greece.

Page 213.—*Monstrous.* Huge, or misshapen.

How that. Notice the effect of the introductory "how" as casting doubt on the statement following.

A peace-offering. Ulysses and Diomede (Dī′o-mēd) had stolen the Palladium, or sacred image, of Minerva.

A breach in the walls. As the gates were not wide enough to admit the horse.

Page 214.—*Powers.* In contrast with craft.

THE CHILDREN'S HOUR

Page 215.—The poem is a fine expression of the delicacy and depth of the poet's affection for his children.

The dark and the daylight. Why not the daylight and the dark?

To lower. To grow dark.

The day's occupations. Suggest some of these.

The chamber above me. The nursery.

I hear . . . the patter of little feet. The lines suggest the father's fond delight in his children.

PAGE 216.—*Alice . . . Allegra . . . Edith.* Notice that the names are suitable. Allegra means mirthful, and the Saxon name, Edith, would suggest the golden-haired child. These were the actual names of the poet's daughters.

A whisper, and then a silence. The words obviously suggest a plot, even if "their merry eyes" did not betray it.

A sudden rush. Here begins a bit of delightful make-believe, showing the delicate sympathy of the poet with children's joys. Observe how the expressions "raid", "unguarded", "castle wall", "turret", "surround", and the like, carry out the playful pretence of a raiding attack upon a feudal castle.

The Bishop of Bingen. Bishop Hatto, in the year A.D. 914, during a famine, assembled his poor subjects in a barn on the promise of relieving their distresses. There he burned them to death; and through the judgment of God was himself eaten by an army of rats, who pursued him to his tower on a little isle in the Rhine, whither he had fled to escape them. So runs the story. See Southey's *Bishop Hatto.*

Banditti. Outlaws, robbers.

An old moustache. An old soldier.

PAGE 217.—*The round-tower of my heart.* The metaphor seems at first sight inappropriate. Justify it.

Till . . . shall crumble. Until death.

THIRD BOOK

TO-DAY

PAGE 1.—Carlyle believed that idleness and frivolity were the two cardinal sins. Here, as elsewhere, he preached responsibility for opportunity.

So. The introductory use of the particle. It is often employed colloquially to give a fresh turn to the discourse or to indicate that some new idea has been suggested.

Hath been dawning. The progressive perfect suggests that morning has stolen in unheeded.

Blue day. "Blue" suggests the opportunity for work.

Think. Consider responsibility for improving offered opportunity.

Slip. Emphasizes the fleeting nature of opportunity.

Out of Eternity . . . Into Eternity. The opportunity is as irrevocable as it is evanescent.

Behold it, etc. Merely enlarges the idea of the preceding stanza.

So. Is here correlative to the suppressed "as"; "As no eye beheld it in the past, so, etc."

It will be observed that the poem is cyclical in form, that is, that the opening and concluding stanzas correspond in form. The introductory stanza suggests the theme, the second and third stanzas develop it, and the last reiterates the warning contained in the poem.

Why is "so" omitted in the last stanza?

Write out stanzas two and three as couplets, and note parallelisms of thought and expression.

FORTUNE AND THE BEGGAR

Compare with this selection *The Dog and His Shadow,* and *The Boy and the Jar of Nuts.* They both contain the same moral: *He who grasps at too much is apt to lose all.* Notice how the boy, the dog, and the beggar alike fall victims to the discipline of consequences. In the punishment of the beggar there is a touch of poetic justice, for he is condemned out of his own mouth. The introduction of Fortune with the magic gold gives the fable all the charm of a fairy story; while the "tragic irony" in the beggar's blindness to his own fate, which is an open secret to the reader, lends pungency to the narrative.

Make four divisions: (1) The beggar, (2) the beggar philosophizes, (3) the incident, (4) the issue. The conclusion leaves the obvious moral unstated.

Why is a beggar employed to convey the moral? Notice that he is the usual wretched, whining, shiftless fellow.

In what respects are the merchant and the beggar alike? Wherein different?

PAGE 2.—*Mountains of gold.* Scarcely an exaggeration from the beggar's point of view, as a small sum would seem to him an enormous fortune.

His riches were swallowed up. The beggar allows himself to become figurative while moralizing upon the folly of his fellow mortals. What other figurative expressions does he employ?

Do not load it. The beggar is as deaf to warning as he is false to his own philosophy of life.

Began to tremble. The transformation from philosophic contentment with little, to arrant greed, is complete.

THE LARK AND THE ROOK

The poem is an allegory containing a rebuke to worldliness and display.

> The bird that soars on highest wing
> Builds on the ground her lowly nest,
> And she that doth most sweetly sing
> Sings in the shade when all things rest;
> In lark and nightingale we see
> What honour hath humility.

PAGE 4.—*The Lark.* The English sky-lark, which is referred to here, is a much smaller bird than the American meadow-lark. "The bird that occupies the second place to the nightingale in British poetical literature is the sky-lark, a pastoral bird as the Philomel is arboreal,—a creature of light, and air, and motion, the companion of the ploughman, the shepherd, the harvester,—whose nest is in the stubble, and whose tryst is in the clouds. Its life affords that kind of contrast which the imagination loves—one moment a plain pedestrian bird, hardly distinguishable from the ground, the next a soaring, untiring songster, revelling in the upper air, challenging the eye to follow him and the ear to separate his notes."—*Birds and Poets*—BURROUGHS

The English rook is a bird resembling the crow, but differing from it in not feeding on carrion but on insects and grain.

Any little depression in the ground serves the lark for a resting-place—a hoof-print, or the hollow left by a displaced stone. The rook, on the other hand, builds a large nest of loosely interwoven sticks and twigs in the tops of tall trees. The obtrusive habits of the rook and his ebon plumage are too well known and too eloquently described by himself here to call for more than a passing

reference. His methods of procuring "the richest fare" of which he boasts are, like those of some other worldlings, none too honest. And yet it is only fair to him to admit that he is perhaps not so black as he is painted. The present opinion seems to be that the benefits he confers upon agriculture are fully the equivalent of his depredations.

Sir Rook. The title is given perhaps with reference to "his princely air".

A little lark. Note the contrast.

In the sun's last ray. Seems to refer to the high altitude from which he had just descended.

Poor Lark. In contrast with Sir Rook.

A haughty toss. A toss of his head. What a world of disdain does the line express.

My rest profound. Note the pompous phraseology, and compare it with "to my quiet nook", above.

On the cold, damp ground . . . . tree. See introductory note.

I opened my eyes, etc. The rook is much too fashionable to think of getting up at "such unearthly hours".

Peep of day. Compare with "break of day". Is there any difference in the meaning of these expressions?

Making your upward way. The rhythm suggests arduous effort. The lark flies upward in a diminishing spiral, as though mounting a spiral stair, until he reaches a point beyond the range of vision, singing as he rises, apparently, to the gate of heaven.

> **Hark! Hark! the lark at heaven's gate sings**
> **And Phœbus 'gins arise.**

PAGE 5.—*Fond.* Nearly in the original sense of "foolish". The rook is much too "practical" to have any patience with "dreamers". What human types does each

of these birds represent? The reading should express disdain.

An ugly speck . . . . beams. The line is scarcely consistent with "at peep of day" above. Compare with "The sun shone forth on my ebon wing", below.

What a foolish bird. Foolish to "waste his sweetness on the desert air".

The park. Where he could be seen and admired by the fashionable throng.

Made more noise in the world. To "make a noise in the world" is to become famous. The line conveys the writer's suppressed cynicism upon the methods by which fame is usually acquired. Notice the double meaning (pun).

Looked and wondered. That is, at his own beauty.

Poor thing. "You're of no account".

My choice. Compare the life ideals represented by the two birds.

THE PICKWICK CLUB ON THE ICE

PAGE 6.—The Pickwickians have been mid-winter guests at Mr. Wardle's house party, and every one is out to-day for the skating.

Mr. Winkle has been posing as a "sport", a character which he sometimes finds it difficult to sustain. He seeks to escape the results of his pretensions by pleading that he is out of practice; but who could refuse requests so prettily preferred; his second line of defence is broken down even more easily; and Dickens proceeds to relate, with inimitable humour, the story of his complete discomfiture. The surprising skill of the other skaters, while it serves for a time to draw attention from his own odd performances, must have filled him with dismay.

A few suggestions are given below as to the character of the humorous effects. Humour consists essentially in bringing into strong light some oddity or incongruity; in order to do this it employs caricature. It must, at the same time, be entirely free from malice or ill-nature. It looks upon the weaknesses it discloses with indulgence. While we laugh at Mr. Winkle's distress, we do not want to see him too severely punished, for his little weakness is not his alone. To illustrate, there is a very great incongruity between Mr. Winkle's professions and his performance, between the art as described by the young ladies and as illustrated by him, between his ostensible and his real motive for detaining Sam, between his method of putting on skates and the more conventional one, between the "mystic evolutions" and the name assigned to them, etc., etc. The writer employs caricature in his representation of the pretty little emphatic commonplaces of the young ladies, in the comparison of Mr. Snodgrass to a Hindoo, in the exhibition of the medical student's overmastering desire to bleed somebody, in the exaggerated gravity of the language "raised him to his feet" instead of "lifted him up", "bore reference to a demonstration", and perhaps in the exaggerated Cockney dialect of Mr. Weller. There is, in short, scarcely a single line or phrase in the whole selection not replete with humour, and it is to win some appreciation of this that the teacher must direct his energy. Expressive reading, the teacher's manner, a suggestive word or hint dropped in the right place can do much; formal rules, long explanations, can do nothing at all. It is perhaps futile to call the attention of any one not familiar with the whole work to the rich Pickwickianism of Mr. Pickwick's concluding phrase: "I will speak plainer, if you wish it. An impostor, sir".

TUBAL CAIN

PAGE 11.—Tubal Cain was a son of Lamech, "an instructer of every artificer in brass and iron". Genesis iv. 22. Charles Mackay, the poet, the author of *The Good Time Coming,* when "Right, not Might, shall be the lord", is still a believer that the sword may have its uses upon occasions. He writes in a simple, direct, vigorous style, enlivened with a quaint humour, and has considerable versatility as a maker of verse.

The suggestions for the poem seem to be given in Joel iii. 10, "Beat your plowshares into swords, and your pruninghooks into spears", and in Micah iv. 3, "They shall beat their swords into plowshares, and their spears into pruninghooks".

Make three divisions: (1) The first set of two stanzas, (2) the second set of two stanzas, (3) the last stanza. Assign a subject to each of these divisions.

When earth was young. See note on Tubal Cain, above.

By the fierce . . . . scarlet showers. Compare with this the picture of the smith at his forge, in Longfellow's *Village Blacksmith.*

Brawny. Muscular.

PAGE 12.—*The crown of his desire.* His highest aspiration, or the fulfilment of his desire.

The spoils of the forest. Suggest some of these.

Given us strength anew.—More strictly, "who has given us new strength". What difference is there in meaning?

For the evil. Explained in the lines following.

The land was red. Hyperbole.

Carnage blind. That is, purposeless. Notice the suitability of "lust", which means fierce desire, to convey the idea of blind, purposeless strife.

PAGE 13.—*The blade.* The sword-blade, part put for the whole.

The willing lands. Nature is represented as being anxious to bestow her gifts.

Oppression lifts its head. Oppression is personified in the guise of a serpent.

Tyrant would be lord. Repeats the preceding idea in concrete form. Is the poem, as a whole, true to the history of the progress of civilization?

PROFESSOR FROG'S LECTURE

Recall the fable of *The Boy and the Frogs.* This fable is intended to inculcate the lesson of kindness to harmless creatures, usually the objects of a thoughtless persecution. As in *Fortune and the Beggar,* this fable takes the form of an interesting story, and the moral is enforced, though without such serious consequences, through the application of poetic justice. The dream form of the story permits the writer to employ her materials—the boy and the frogs—in ways otherwise inexplicable. The usual machinery of the fable—the speaking animals and the supernatural personages—would not have permitted the free play of light and sketchy humour in which the selection abounds. The lecture of the professor was, of course, suggested to the author by the fact that frogs are familiar subjects of laboratory experiment and vivisection.

PAGE 14.—*Not quite sure.* The description of the little lad, lying in the bright spring sunshine by the edge of

the pond and lapsing from one dream stage into another, is done with charming naturalness. He has carried over into dreamland the blue sky, the waving pine, and the gleaming waters, and so fancies himself awake; see also below, where he tries to draw himself back from the total oblivion of heavy sleep, only to become once more a dweller in the land of dreams.

A good specimen. Notice the employment of the scientific phraseology in keeping with the lecture to be delivered. Other examples are "one of the species", "for the purpose of protection", "the species would probably become extinct", "adapted to his surroundings", "as far as we have been able to learn", "the human tadpole", etc. In these expressions are contained references to most of the popular scientific ideas, such as "the evolution of species", "adaptation to environment", "protective coloration", "failure and extinction of species", and "the economy of nature".

Their spring visit. "Upon attaining mature form, the toads and hylas (tree-frogs) leave the water, only returning to it for the purpose of depositing their eggs. The *Ranidæ* (frogs) are more or less aquatic when adult."—NASH

An old bull-frog. Notice that the remark and his manner of making it are in keeping with his experience and natural dignity. "The bull-frog is the largest of our frogs. They have no spring love notes, but their sonorous bass summer voice is recognized by everybody."

In his day. Bobby feels that his hours are numbered. He has, by this time, identified himself as "the specimen".

PAGE 15.—*Professor Rana.* "Rana", in Latin, a frog.

Frogs and toads. Both these families belong to the same order. They are thus near relatives.

A ponderous frog, etc. Observe how the frog is invested with the insignia of learning.

A portly toad. She supplies the place of the busy matron who snatches an hour now and then for self-improvement; and furnishes the usual ripple of complimentary small talk which precedes the lecture. How true to the life the little sketch is in all its trifling details. The feat she refers to is a large, though not an extraordinary one.

Easily heard for several feet. Explain "sonorous" in connection with this statement. See note on humour in *The Pickwick Club on the Ice.*

The human tadpole. The young of all batrachians are known as "tadpoles". In this stage of their metamorphosis, they are fish-like and more or less aquatic, breathing by means of external gills.

PAGE 16.—*Red shirt.* His red shirt, white trousers, and big hat make him conspicuous, and thus, but for his long legs, would expose him to the attacks of his enemies.

Even a giraffe. The giraffe, like the boy, is conspicuously and diversely coloured, and like him is blessed with very long legs. It is an African ruminant living south of the Sahara Desert.

PAGE 18.—*Comparatively harmless.* Rather "faint praise".

Bufo. In Latin, a toad.

With great politeness. The Professor's manners are an example to Bobby.

Foul and ill-smelling. The tadpoles feed on the foul growths upon decaying vegetation.

Modesty forbids me to praise the frogs. As a matter of fact, the frogs, with the exception of the wood-frog,

being confined to marshes, are of far less economic value than either the toad or the tree-frogs.

PAGE 19.—*Cutworms,* etc. Of these, the red-backed cutworm is a very troublesome garden pest, cutting off the young shoots as they appear above ground. The black army-worm, another member of the same family, is very destructive in clover fields. The canker-worm's most serious ravages are upon fruit trees. The great web-like nests of the tent caterpillar upon the apple trees, and their habit of stripping these bare of foliage, are well known. The rose-beetle burrows into and devours rosebuds and flowers, but it is especially injurious to the blossoms of the grape, upon which it clusters in great numbers. It attacks almost any kind of vegetable growth. A good description of this insect is given in the *Report of the Ontario Entomological Society, 1906,* p. 51, ff.

PAGE 20.—*Benevolent sentiments are quite out of place.* Is this a libel on scientific meetings?

PAGE 21.—*Having your legs cut off.* The cruel practice of cutting the legs off a frog while it is still alive, so as to secure the finest flavour, is still in vogue.

One run . . . body. The fishworm is heard from.

PAGE 22.—*Dozens of lives.* The great numbers of these animals may be estimated by any one who takes the trouble to look about him during or after a warm spring rain; and there are very few persons who have not heard the plaintive "cheep, cheep" of these little creatures as they are scorched to death in the rubbish heap into which they have been raked or have retired for shelter.

PAGE 24.—*Because you are so pretty?* A crushing irony. See above, "I suppose it is your looks".

Some such line of questions as the following will bring out the story and its moral: What kind of boy was Bobby?

What unexpected shortcomings were brought home to him? What fate had he a right to expect?

Show the progressive changes he underwent from contempt and indifference to a wholesome respect and fear of his captors. To what redeeming feature did he owe his escape?

A SONG FOR APRIL

The theme of the poem is Nature's welcome to the spring. News has come to the sunny hillside, and the buds are eagerly discussing it; then root and germ get the news, and all the world's astir with the rumour. April's customary attendants, sun, wind, and rain, hearing the eager rumours, are afield in her service, wondering to one another where she has been so long.

There is a well-marked advance in the procession of the season throughout the three stanzas. In the first stanza, only the winter buds and the sunny hillside have had warning of the approach of spring. In the second stanza, her influence penetrates to root and seed buried in the soil. In the third stanza, her attendants, sun, wind, and rain, are hurrying to greet her arrival. Notice also that in the first and second stanzas the first three lines deal with what has been accomplished, the remainder with what is yet to come; but as the season approaches its fulfilment, a line of promise is dropped from the second stanza, while the third stanza contains no line of promise; all has been fulfilled.

PAGE 25.—*The buds confer.* By a fanciful personification the buds are represented as comparing views on the approach of April.

Has had views of her. Glimpses of her.

Of her. Note the joyous repetition.

His dues. Her annual gifts of bud and leaf and blossom.

The freshet stream. A stream which overflows its banks in time of flood or freshet. In such places the willow flourishes.

Shall ask what boon. Compare with, "shall exact his dues of her", above. What the sturdy, rugged thorn demands as a right, the slender, drooping willow asks as a boon.

The would-be green. The trees and grass anxious to resume their summer verdure.

PAGE 26.—*Germ.* Seed.

How swift concur. Concur in its literal sense of *run together.* See introductory note.

A-wondering. This archaic form is used for emphasis and rhythm.

What became of her. Where she had been in her winter absence.

The glad air sings. That is, is full of the songs of birds.

The silvery shrill acclaim of her. The birds are represented as bursting into songs of April's praise. The poem is almost too fanciful to permit of strict logical treatment. It is not, on this account, less perfect as poetry.

HOW THE CRICKETS BROUGHT GOOD FORTUNE

It is an odd and pretty fancy which ascribes to the cricket the power of bringing good fortune. The fancy gave a name to one of Dickens' stories, *The Cricket on the Hearth.* Similar powers are possessed, it is said, by the four-leaved shamrock, the horseshoe over the door, and the image of St. Christopher. The story is told with

careful simplicity. There is, too, some artistic merit in the character suggestions.

PAGE 26.—*He had fancied.* Taken a fancy to. Jacques is thoughtful of others.

In poor . . . clothes. Suggests a mother's careful thrift.

PAGE 27.—*The best one.* The compassionate, kindly baker's wife is sketched into the picture.

It contrasted. The contrast arouses the reader's sympathy for the poor, half-starved, little lad.

Hugging the loaf closer. Why?

The dear little fellow. The child's dainty refinement of spirit is shown by his absorption in the little song to which ruder ears would have been deaf.

Are they really crickets? Suggests a fresh source of interest.

Clasping . . . loaf. Nothing is gained by this detail; the effect is too "staring"; but perhaps after all it has a use in emphasizing his extreme childishness.

On account of her bills. This breaks the way for the display of effusiveness in the next paragraph.

With long legs. The humorous addition, though still in place in the narrative, is mainly intended to recall the reader to a lighter mood and to prepare him to share in the general felicity with which the story concludes. The concluding paragraph justifies the title and confirms the superstition. See introduction.

THE BATTLE OF BLENHEIM

The poem was written at Westbury in 1798.

In 1704, Louis XIV of France had resolved to break up the confederacy of England, Holland, Austria, and the

German states, which barred his ambitions to make himself master of Europe. A clear passage to the Danube was assured him by the accession of Bavaria to his cause, and he at once began to move four large, fully equipped armies upon Vienna, the heart of the confederacy. By the time that three of these had concentrated, Marlborough had effected a junction of his army with those of Prince Eugene and the Margrave Louis. The opposing armies met, on August 13th, 1704, near the village of Blenheim in Bavaria, at a point where several small rivulets run through swampy ground to the Danube. It was the difficulty of crossing this swampy ground to force the French into action which constituted Marlborough's main obstacle, and here the heaviest slaughter occurred. Here, no doubt, Peterkin found the skull beside the rivulet. For a good account of the battle the teacher is referred to Allison's *Life of Marlborough*. Henty's *Cornet of Horse* gives an admirable description for the pupils. The victory of Blenheim put an end to dreams of French supremacy in Europe and gave the Teutonic nations an opportunity for expansion and development. It is likely that Southey had never taken the trouble to inform himself fully as to the causes and outcome of the war, or he would scarcely have put the words, "our good Prince Eugene", into the mouth of the Bavarian Kaspar.

The poem is written in simple, plain language, almost devoid of adornment. Its purpose is to show that the whole question of the value of war as a factor in human progress needs to be reconsidered from a fresh point of view. Old Kaspar is quite content to accept the historical and conventional view. The grandchildren, with a fresher outlook not yet obscured by tradition and custom, demand

a more reasonable justification of war with all its horrors, than the mere glory gained by the victor.

PAGE 32.—*There's many.* Colloquial for "there are".

Young Peterkin, he cries. The repeated subject is especially awkward here.

Wonder-waiting. The epithet is well chosen.

The Duke of Marlborough. John Churchill, Duke of Marlborough, was born in 1650. He entered the army at an early age, and served with distinction in France. He held high rank in the army in the reign of James II, but deserted him to espouse the cause of William of Orange. Upon William's accession, he was rewarded by important commands in Ireland and elsewhere; but the Princess Anne falling under the sway of his wife, Marlborough formed a plot to place her on the throne. For this he was disgraced, but returned to court when the Princess was recalled after the death of Queen Mary. Upon his death-bed, King William recommended Anne to intrust to Marlborough the conduct of the war. His great fame began with the victory of Blenheim.

He died in 1722, after amassing an enormous fortune by peculation and avarice.

PAGE 33.—*Prince Eugene.* The great grandson of the Duke of Savoy was born in 1663 and died in 1736. He was one of the greatest generals of modern times, and won distinction not only in the Marlborough campaigns, but also against the Turks.

Why 'twas. Notice how abruptly the little girl breaks in on the old man's reminiscences, as also "little Peterkin" below.

"Nay, nay". The particle of deprecation, not negation.

THE RIDE FOR LIFE

Mrs. Murray and Ranald had taken the journey to carry relief to Ranald's father, who had been injured by a falling tree.

The superb self-control of Mrs. Murray and the devotion of Ranald are brought out by the terrible dangers to which they were exposed. The gratitude of Mrs. Murray forms a satisfactory conclusion to a story told with vivid realism. The story requires little explanation.

PAGE 35.—*A dark form.* Is this one of the wolves belonging to the pack "trying to head off their prey"? If so, he disappears rather oddly from the story.

PAGE 36.—*Suspicious nature.* Suspicious of a trap; many stories are told illustrative of this trait aiding in the escape of travellers.

Dropped it on the road. To arouse their suspicion of a trap.

The dangers from the attacks of wolves have been greatly exaggerated.

IAGOO, THE BOASTER

This selection is taken from *Hiawatha* (1855), Section XI, "Hiawatha's Wedding Feast".

Iagoo (I-ah'-goo) is represented in the poem as old and ugly.

PAGE 39.—*Nokomis* (No-ko'-mis). Grandmother of Hiawatha.

THE STORY OF A FIRE

The story is used as an illustration of the truth of Shakespeare's famous line, "One touch of nature makes the whole world kin". In a moment such as that

described, social restraints, barriers, conventions, habits, are forgotten and cast aside; and the multitude rejoices as one man. The great value of the lesson lies in the fact that it is this deep-rooted feeling of oneness, however distorted or overlaid, which is the true source of all ethical purpose and emotion. The story itself is told with a consummate art.

In the first paragraph, the depth of the impression made upon the writer by the scene is skilfully conveyed at the outset, thus arousing the attention and exciting the interest of the reader. The construction of the sentence is such as to allow a succession of appositives, each accompanied by modifying words or phrases and having the value of separate sentences, thus giving freedom and rapidity to the description and presenting the successive details of the scene in a single picture. The movement of the sentence, first hurried, then retarded, represents the first rush and hurry in the streets, followed by the lapse of time in which the onlookers come to a realization of the appalling horror of the scene.

The position of emphasis is preserved throughout—"the *clanging* of the firebells", "the *hoarse* shouts of the firemen", "the *wild rush* and terror of the streets", etc. This economizes the attention of both reader and listener. Notice in this connection the frequent inversions.

The pictures presented have the reality of life. This arises from the fact that the writer has selected only the most striking and suggestive details, giving free play to the imagination of the reader, and that the language fits its purpose as a glove fits the hand.

PAGE 41.—*Even then it was coming.* What?

The truck company. The trucks bear the ladders.

Slender poles with cross-bars. A simple drawing will make this clear. The use of a single stringer would greatly reduce the weight of the ladder.

Like human flies. This is almost the only figure of speech, the author relying mainly upon the directness and vigour of the language for his effects.

Nearer and nearer. The repetition suggests effort.

Span. The space between the windows of one story and those of the next above. The distance spanned by the ladder.

Just as the pent-up flames. The moment of crisis is well described.

PAGE 42.—*Like a Comanche* (Ko-man'che). A raiding Indian tribe of Western Texas famous as horseback riders. The expression, "to yell like a Comanche", has become proverbial.

THE QUEST

The poem is founded on the old Erse legend that a boy sought the world over for the four-leaved shamrock which should bring him happiness, and returned, an old man, to find it growing beside his own door-step. The well-worn theme is treated with a dainty, airy freshness, which not only redeems it from the commonplace, but compels the commonplace to add to its charms.

PAGE 43.—*A restless boy.* Hence the quest.

Who dwelt . . . free. Affords little excuse for his discontent.

But. For all that.

Good mother. This is changed to "Sweet mother", when he returns. Why?

This little brown house, this old brown house. The repetition suggests the boy's mood, weary of the same dull

dinginess; while to the reader who has learned life's lesson it lends an added sweetness to the picture.

Dear mother. Reassuringly.

A year and a day. The time-honoured period of probation.

PAGE 44.—*Something.* The sweet familiarity which gives content.

Wistful. The word is a corruption of "wishful".

The mother saw and smiled. Saw that he had learned the lesson and smiled in the happiness of expectation fulfilled.

Quoth she. Usually employed, as here, with a touch of ironical humour.

THE JACKAL AND THE PARTRIDGE

The jackal is an animal near of kin to the dog or wolf. He is usually represented in a poor light in the Eastern story.

PAGE 45.—*Trudging.* Walking heavily, illustrated by "one behind the other", and "weary". They were both in the proper mood for a quarrel. Observe the careful preparation of circumstances for the story to follow.

Turban. An oriental head-dress, consisting of a cap without a brim, with a scarf wound round it.

What a plague. More correctly, "what the plague".

PAGE 46.—*Cock-and-bull.* A very old proverbial expression derived from some absurd story of a cock and a bull. It has been suggested that an inn in London, with the sign of "The Cock and Bull", at which ridiculous stories were told, originated the expression.

A buffoon. A clown.

To excite the higher emotions. A cant phrase of literary or dramatic criticism; the higher emotions, pity, tenderness, sadness, etc.

PAGE 47.—*Foxing.* Pretending.

PAGE 48.—*Ahem!* Suggests that he might say a good deal more if inclined.

Crocodile. A huge aquatic lizard covered with square bony plates, frequent in India, as are all the animals mentioned in the selection.

PAGE 49.—*Taken aback.* Dumbfounded.

PAGE 50.—*Too clever for a friend.* Up to too many tricks to be quite safe.

HIDE AND SEEK

This poem is an exquisite piece of music which no skill in rhythm could fully analyse. There are four main stresses in each line marked ″ and three subordinate stresses marked ′, as below:

″ ′ ″ ″ ′ ″
All the trees are sleeping,—all the winds are still,

″ ′ ″ ′ ″ ′ ″
All the flocks of fleecy clouds have wandered past the hill.

It will be observed that in the first of these lines one of the secondary stresses would fall where the rest (marked by a dash) occurs. It will be further noticed that the short lines fall under this rule when arranged as follows:

″ ′ ″ ′ ″ ′ ″
Hide and seek! when I speak, you must answer me.

PAGE 50.—*All the winds are still.* There is here an implied personification of the winds.

Wandered past the hill. And so out of sight, leaving clear the soft blue sky of June.

Little hunter's voice. The little hunter is not yet visible. The little lad has missed his father from the house, and supposing him to have sought a quiet nook in the woods, beguiles him into revealing his hiding-place by a game of "Hide and Seek".

Hide and Seek. The rules of the game are set forth in the little hunter's song. When the hunter shouts, the hunted must reply again and again until discovered, caught, and held.

Merry men. The boy uses the formula of the game, though his father is the only object of his search.

Shall I let him pass? Affection for his little son answers the question.

PAGE 51.—*Now you're it.* It is now the father's turn to seek while the boy hides.

The turn given to the search for the lost lad is perhaps unrivalled in our language for exquisite tenderness and intense longing, which reaches consolation in the thought, "Love may hide itself awhile, but love can never die". It is this thought upon which Tennyson bases the belief in immortality in *In Memoriam*:

> Strong Son of God, immortal Love,
> Whom we, that have not seen thy face,
> By faith, and faith alone, embrace,
> Believing where we cannot prove;

Birds that in the spring-time. Compare with Tennyson's—

> I find no place that does not breathe
> Some gracious memory of my friend.

THE BURNING OF THE GOLIATH

It would seem, from the opening paragraph, that Stanley had been speaking of the deeds of courage and

self-denial in ancient days. He now takes his illustration from the immediate present, as more likely to appeal to the boys of the Westminster Public School whom he appears to be addressing.

PAGE 52.—*Very few advantages of birth.* The Westminster School is for the education of the sons of the upper and middle classes.

PAGE 53.—*Do you know of whom I am thinking?* The orator must endeavour to keep his audience just a little ahead of him by skilful suggestion, as is done here. Notice in this connection the frequent use of interrogation, by which the speaker seeks to keep the attention of his audience and to feel his way.

The training-ship Goliath. This ship, which is mentioned in the list of battle-ships with Nelson at the battle of the Nile, was afterwards employed as a training-ship, and was burned December 22nd, 1875.

PAGE 54.—*The barge.* This is spoken of above as a boat. A barge is a flat-bottomed vessel used in loading and unloading ships.

The way at sea. For "the way at sea" compare with *The Wreck of the Orpheus,* p. 184.

HEARTS OF OAK

The year of Pitt's greatest triumph, 1759, witnessed the victories of Minden, Quiberon, and Quebec. The spirit of the time is well represented in Admiral Hawke's reply to the pilot who conducted his fleet to the attack of the French at Quiberon Bay. When warned that the shoals were impassable, he coolly replied: "You have done your duty in this remonstrance, now lay me alongside the French Admiral".

The poem has the salt air of breezy seas in its breath.

PAGE 55.—*Come, cheer up, my lads.* Addressed to sailors sad at leaving home.

This wonderful year. See above.

To honour we call you. Compare with "to glory we steer".

Not press you. "Press", in contrast with "call", refers to the institution of the "press-gang" which scoured England for suitable men to serve at sea.

Who are so free? The interrogation develops the contrast instituted in the foregoing lines.

Sons of the waves. A title well calculated to arouse the pride of the sailors in their calling.

Hearts of oak . . . again and again. This constitutes a fine chorus with a ringing close.

A WET SHEET AND A FLOWING SEA

The theme of the poem is the fierce joy that a sailor feels in the war with roaring tempests. The swinging, heaving pitch of the good ship as she dashes on through foaming billows, the splintering flash of the lightning, and the wild, shrill music of the piping winds fill him with a joy of mastery altogether kingly; so that the ship becomes his palace and the sea his heritage. As the poem proceeds, the fresh free wind becomes a gale, and with moonrise a tempest.

PAGE 56.—*A wet sheet.* The sheet is not the sail, but the rope which, attached to the boom, regulates the position of the sail.

A flowing sea. A sea with onward-sweeping billows.

Rustling sail. Rustling as it fills.

And bends the gallant mast. Observe that the repetition of the line gives freedom, verve, and swing to the flow of the rhythm; for the production of like effects see *The Fighting Téméraire* (Tā-mā-rār′), p. 273.

On the lee. Would not England be to windward of a ship leaving her with a following wind? One may suppose that the general meaning is, leaves the sheltering lee of the coast. The language is obviously that of a sheer landsman.

The snoring breeze. Describes a steady, heavy breeze —the opposite of the "soft and gentle breeze" above.

PAGE 57.—*Yon hornèd moon.* A moon with clearly defined upward pointing horns is, as every sailor knows or believes, a sure sign of coming storm.

A FAREWELL

The poem is said to have been written under depressing circumstances, for a young lady who had asked the poet for an autograph, as he was on the point of leaving a country house at which he had been visiting.

PAGE 59.—*No lark could pipe.* Develop the comparison.

Who hails the dawn. See notes and references under *The Lark and the Rook,* page 4.

The breezy down. A down is a stretch of hilly country.

To earn. How to earn.

Poet's laurel. The laurel, or sweet bay, was sacred to Apollo, and chaplets of it with berries adhering were placed upon the heads of victors and poets.

Do noble things. Let the poets dream them.

That vast forever. Eternity.

One grand, sweet song. That is, a life that shall be in harmony with itself, with its highest aspirations, and with God. The drift of the thought is sufficiently obvious: "I cannot make a song for you, but you can make the most beautiful of all songs for yourself, for you can realize the poet's noblest dream in your life and act".

AN APPLE ORCHARD IN THE SPRING

There is in this poem, as in *Hide and Seek,* a distinct lilt in the rhythm. The dominant measure is the tripping trochaic tetrameter:

Háve you seén an ápple órchard
Ín the spríng, ín the spríng?
An Énglish ápple órchard
Ín the spríng?
Whén the spréading trées are hóary
Wíth their wéalth of prómised glóry,
Ánd the mávis síngs its stóry,
Ín the spríng.

The employment of this measure necessitates the use of the *feminine* or double rhyme, as "hoary", "glory", "story"; "falling", "calling", "brawling", wherever the metre is complete. Notice the alliteration in "Pink buds pouting", "brooklets brawling", and "cuckoo calling", as well as the imitative harmonies in each.

The arrangement is determined by the progressive development of the blossoms: in the first stanza, only the tips of the blossoms are seen; in the second, they have emerged from the bud; in the third, they are falling in showers.

PAGE 60.—*Spreading trees.* Suggest such trees as the pear, the Lombardy poplar, the mountain-ash, or rowan, as contrasts to these.

Hoary. The trees just before the buds burst present the appearance of being covered with hoar frost.

Glory. Glorious beauty.

The mavis. The throstle, or song-thrush. This bird's rich song may be heard from early spring to autumn. It frequents copses, groves, and orchards, and feeds on worms and snails.

Caught their subtle odours. Calls attention to the rich variety of odours due to the honey secreted by the blossoms.

Pink buds . . . white. Notice the prevalence of labials and liquids (b's, p's, and l's) in these lines, giving the impression of velvety softness.

Pink cascades. Showers of apple blossoms. Distinguish cascades, fall, cataract.

Compare Wordsworth's *Green Linnet* :

> Beneath these fruit-tree boughs that shed
> Their snow-white blossoms on my head,
> With brightest sunshine round me spread
> Of spring's unclouded weather,
> In this sequestered nook how sweet
> To sit upon my orchard-seat!
> And birds and flowers once more to greet,
> My last year's friends together.

Silver brooklets. This is suggested by "cascades" above, and supplies the necessary sound accompaniment to the falling cascades; notwithstanding this, the line seems a trifle out of place here.

The cuckoo bird. "These birds frequent gardens, groves, and fields, in fact any localities where their insect food is abundant . . . In habits the cuckoo is

. . . so shy and watchful that it is generally difficult to approach it. The note of the male is the well-known call which is generally heard, and consists of two syllables, ku-ku, which when the bird is greatly excited is rendered ku-ku-ku." Adapted from Dresser's *Birds of Europe.*

Note the appeal made in the poem to the several æsthetic senses, sight, sound, smell, and in addition, touch.

THE BLUEJAY

The old frontiersman left stranded on the outskirts of civilization without other companionship than dog and gun and the wild things of the woods, has learned in years of solitude to interpret their ways, and in racy, picturesque, backwoods language sets forth the human characteristics of the bluejay. The jays belong to the same family as the crows (*corvidæ*), and are very much like them in leading characteristics. They may be found in parts of this province throughout the winter. In *Sharp Eyes* John Burroughs relates: "One midwinter I cleared away the snow from under an apple tree, and scattered some corn there. I had not seen a bluejay for weeks, yet that very day they found my corn". In connection with this selection, as illustrative of some of the traits described in it, should be read the last two paragraphs in *Sharp Eyes.*

PAGE 61.—*More to a bluejay.* The reading stress is on "to". He has more remarkable qualities.

Creature. Here, as opposed to a human being.

See a jay. Frontier dialect for "saw a jay".

PAGE 62.—*With my cat.* And so in a mood for leisurely amusement.

An acorn. The jay is not always so harmless in the gratification of his tastes. In the spring he sneaks about robbing birds' nests.

I reckon. No frontier story ever written fails to employ this expression.

Possum. Opossum, a small American marsupial. It is found in the Southern States, where it is sometimes used as an article of diet. It is remarkable for its cunning, "playing possum".

A wink . . . wings. A suggestive comparison, humorous from its oddity.

And — if I don't think. There is here an obvious expurgation.

PAGE 63.—*Take on so.* Slang for "exhibit such distress".

Looked in the hole. An Americanism for *into.*

PAGE 64.—*With that.* Thereupon.

Away he went. Note the effect of the inversion.

See a sign of them. A vestige of them.

How many tons. Humorous exaggeration.

Observe that the reader is kept as much in the dark as the jays were, until the conclusion of the story. Much American humour takes the form of what is called with them "a sell", and is marked by exaggerations and oddities of expression.

A CANADIAN CAMPING SONG

The song pictures the delights of a Canadian summer spent in the woods; the poet's delight in the "simple life".

What two locations for a summer home are suggested? What elements in the following description are appropriate to each?

PAGE 65.—*Is the summer home for me.* For his part, he asks no luxuries. How is the idea brought out later on in the poem?

Adam's ale. Water. Account for the periphrasis.

We glide through the pleasant days. Why is "glide" suitable?

PAGE 66.—*Kindly chaff.* Friendly banter.

Cedar beds. Camp beds are usually made by strewing cedar boughs on the ground.

THE ARGONAUTS

The story has been written in English in attractive form by Charles Kingsley in *Greek Heroes,* and cleverly by Nathaniel Hawthorne in *The Wonder Book.* The foundation of the myth and its historical bearing have been the subject of learned criticism and conjecture from the earliest times. The purpose of the present writer seems to have been to represent in style something of the simple, direct, eager narrative of the early legends, and at the same time to give some idea of the restless spirit of adventure, the boundless enterprise, the craft, and matchless daring of the early Greeks.

PAGE 66.—*The fifty heroes.* Some of the best known of these were Hercules (Her′cūlēz), Castor, Pollux, Theseus (Thē′sūs), and Orpheus (Or′fūs).

Orpheus. Said to have been a son of Apollo, the god of music, in which art he was himself so skilful that he

> **Could lead the savage race,**
> **And trees uprooted left their place**
> **Sequacious of his lyre.**
>
> *Ode on St. Cecilia's Day*—POPE

The azure-eyed goddess. Minerva had set in the prow a piece of timber cut from the speaking oak of Dodona (Do-do′na). This figure-head is assumed by the writer to have been carved in her image.

The grooves. The timbers forming a sort of inclined plane down which the ship may slide easily into the water when the blocks are removed.

> Ho!—Strike away the bars and blocks,
> And set the good ship free!

And

> Look! how she moves adown the grooves.

The Shipbuilders—WHITTIER

PAGE 67.—*The Golden Fleece.* The fleece of the ram presented by Minerva, which had conveyed Phrixus and Helle from Greece when they fled from the plots of their stepmother Ino.

Colchis.—A country in Asia, east of the Black Sea.

Ares. The god of war. Corresponds to the Roman Mars.

PAGE 68.—*Tilth.* The tilled land.

Chiron. The most celebrated of the Centaurs, to whom was intrusted the education of Jason (Ja'son), Hercules, Achilles, and Æsculapius (Es-cū-lā'pi-us).

Dread. Dreadful.

PAGE 70.—*Iolchos* (I-ol'cos). In Thessaly, near Mount Pelion (Pē'li-on). It was the near-by port of Aphetæ (Aph'e-tē) from which the expedition had sailed.

THE MINSTREL-BOY

The beauty of this poem depends on the music of the verse, due to the cadence and heavy fall of the accents; to its romance—it is a song of "other days"; to the nobility of the sentiment—an undying devotion to one's native land.

The concluding four lines of the first stanza contain an apostrophe to Ireland; the concluding four of the

second, an apostrophe to the harp; whilst the first four in each refer to the Minstrel-boy and carry on the narrative.

Read in connection with this lesson: *The Harp That Once Through Tara's Halls,* Book IV, p. 174.

PAGE 71.—*The ranks of death.* The ranks of the doomed.

His wild harp. The adjective is descriptive of the free, untaught melodies rather than of the harp; transferred epithet.

Land of song. Ireland.

The warrior-bard. Unites the ideas of "sword" and "harp", though it is somewhat out of keeping with "Minstrel-boy" above.

Tho' all the world betrays thee. Paraphrase "I am ready to fight for my country even if I have to fight alone". Compare "*One* sword" below.

The foeman's chain. Discuss the propriety of the metaphor.

Bring his proud soul under. Subdue.

Spoke again. Note the personification.

The poets refuse to sing while their country is in chains. In connection with this, the teacher will do well to recall that it was the Welsh bards who protracted the hopeless struggle for freedom against overpowering odds in the time of Edward First and kept alive the spirit of freedom until they were butchered by the order of the King. Poetry has always given its voice for freedom.

Read Tennyson's *Of old sat Freedom on the heights,* and *You ask me why;* also Burns' *Scots wha hae.*

"We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion."—Psalm cxxxvii. 2, 3.

MARY ELIZABETH

There are three scenes presented in this little drama: (1) Mary Elizabeth on the street, (2) Mary Elizabeth begging in the hotel office, (3) Mary Elizabeth in the dining-room. What are the incidents of the second scene?

Note the frequent use of the parallel construction, "She was poor, she was sick", etc. Get the class to select other examples. There is throughout an element of humour to lighten the pathos, for example, in the second paragraph: "she hadn't much of anything except her long name"; as also the touch of childish simplicity, for example, "for one extry little girl". Let the pupils select other examples.

In what way does Mary Elizabeth differ from other beggars?

PAGE 73.—*Timidly looking away.* Failing to see any kindness in their eyes.

Did get in. Explain emphasis on "did".

How is the magnificence of the hotel suggested?

Lights flashed over it, many and bright. Why not "many bright lights"?

PAGE 74.—*Mary Elizabeth stood in the middle of it.* Why is the complete description of Mary Elizabeth deferred until this point in the narrative is reached?

One or two of the gentlemen laughed, etc. Account for the order of particulars in this paragraph.

PAGE 75.—*A gentleman called her.* Why "in behind his daily paper"? Why did he read his paper "hard and fast"?

If he weren't so happy . . . he would be more sorry. Explain.

PAGE 78.—*Wiped their spectacles.* Why?

A noble shame. What reason had he for shame? Why is it described as "noble"?

PAGE 79.—*Names used to mean things.* This suggests that early memories are being aroused.

PAGE 80.—*She—gets it, sir.* Compare above, "and snatch something and steal like Joe".

Be wondering for me. Looking anxiously for me.

PAGE 81.—*Made less noise.* Suggests—what?

"Forty dollars". Why quotation marks?

PAGE 82.—*But he ordered chicken,* etc. Note the long sentence without a single break, appropriately used to express one long unbroken feast.

What is to be learned from this lesson?

Might be yet. This phrase satisfies the reader with its promise of repentance and reformation for the hero of the story.

THE FROST

The first stanza describes how the frost works. The second shows how he dresses nature. The third shows his work as an artist. The fourth introduces a touch of humour describing the mischief he does.

What contrast is brought out in the first stanza?

PAGE 83.—*That blustering train.* "The wind and the snow, the hail and the rain." The frost compares his own silent method of work with that of other natural agencies.

Powdered its crest. An allusion to the habit of dressing the hair with powder.

The trees are compared to ladies decked with jewels; the lake to a warrior defended by a coat of mail; the rocks to spearmen armed for battle.

Like a fairy. Noiselessly.

Explain the action of frost on the window pane in a warm room with a moist atmosphere.

Distinguish between "bevies" and "swarms".

PAGE 84.—*Sheen.* Brightness.

Had forgotten. What preparation might they have made?

CORN-FIELDS

The introduction includes stanzas one and two. The conclusion is given in the last stanza. Each of the remaining four contains a reference to a Biblical story.

The theme as given in the introduction and explained in the conclusion is "Memories awakened by gazing on the fields at harvest-time".

What simile occurs in the first stanza? Wherein does the likeness consist?

PAGE 85.—*I feel the day; I see the field.* A rather unpleasant conjunction. I feel the influences of the day. Its calm and restfulness put the writer in the dreamy, reminiscent frame of mind suitable to development of the ideas expressed in the poem.

Good old Jacob and his house. Jacob and his household.

The story of Joseph's dream referred to is given in Genesis xxxvii. 7. For the beautiful story of Ruth and Boaz, see the Book of Ruth. Explain to the class "sickles" and "gleaners"; use pictorial illustrations if possible. The story of the Shunammite is given in 2 Kings iv. 20, *et seq.* The story of the Saviour in the corn-fields is given in St. Matthew xii. 1. These stories should be read to the class before the study of the poem is commenced at all.

How do you justify the printer's indentations in the verse form?

SOUTH-WEST WIND, ESQ.

The selection is from Chapter I of the *King of the Golden River.*

PAGE 86.—*South-West Wind.* In Styria it is the south-west wind that brings the storms.

The selection illustrates the high Christian ideals of the writer and his special abhorrence of selfishness.

There are four main divisions in this dramatic little narrative: (1) The brothers leaving home. (2) The advent of the stranger. (3) The return of the brothers. (4) The second and last coming of the stranger.

Where did the incident take place? What were the vices and faults of the brothers? How did they show these? What was their punishment? What is the character of Gluck? How is this shown? What was his reward? The brothers are appropriately named Schwartz, black; Gluck, happiness or good luck.

Let nothing out. A quaint way of expressing stinginess.

Went to the window. Why not to the door?

PAGE 87.—*That's not the way to answer the door.* That is, by going to the window.

Note the touch of humour in "To do the little gentleman justice".

A mill stream. The stream through a mill-race which runs with great velocity to turn the mill-wheel.

Petulantly. What justifies his petulance?

PAGE 88.—*The hob.* The flat projection or iron shelf at the side of a fire grate, where things are put to be kept warm.

PAGE 89.—*Mayn't I take your cloak?* Gluck does not like to be forced into the discourtesy of telling the stranger bluntly that he is putting the fire out.

It'll take longer to do the mutton then. Compare above, "Only till the mutton's done".

Dryly. Ironically.

PAGE 90.—*The knuckle.* Toward the end of the knee-joint; a piece from this would not be much noticed.

PAGE 91.—*An educational box on the ear.* Ruskin, as might be guessed, was not in sympathy with these educational methods.

Amen. So be it. Schwartz's expression is taken literally; this indicates the coolness of the little gentleman.

PAGE 92.—*A drying-house.* A place for drying meat so as to preserve it.

Walk! The single word emphasizes the rudeness of Hans.

Red-nosed fellow. A reference to the brassy tint of his nose.

A little bit. The modesty of the request justifies the retribution which followed its refusal.

PAGE 94.—*Double bar the door.* To prevent the entrance of the unwelcome guest.

PAGE 95.—*A hole in the shutter.* All the shutters had been put up.

PAGE 96.—*Horror-struck.* Or horror-stricken.

THE MEETING OF THE WATERS

Moore sings of conviviality, love, friendship, and patriotism. His longer poems are for the most part romantic or sentimental. Classify this poem. Many of his lyrical poems derive their beauty from the undertone of sadness. Nature is only attractive to him as the scene of human joys and sorrows, loves and friendships. The teacher should trace this last idea throughout the poem.

PAGE 97.—*There is not.* Note the strength given to this expression by the negative form, and the consequent inversion. Express positively.

The last rays of feeling. Trace out the very beautiful metaphor suggested in this phrase and in the expression "the bloom of that valley *shall fade* from my heart".

Yet it was not . . . 'Twas not. Account for the change of emphasis suggested by the italics.

Her purest of crystal and brightest of green. To which of these is the word "shed" most appropriate?

Scene of enchantment. Explain.

When we see them reflected, etc. The delight of our friends in any beautiful scene enhances our own.

The storms. What storms?

This cold world. Why cold?

Our hearts . . . be mingled. Paraphrase.

THE ROBIN'S SONG

What are the signs of spring? What are the evidences that winter has scarcely passed? What words does the robin seem to sing? What message does this convey to us? When do we most need such a message? Suggest some special circumstances.

The style of the poem is marked by tenderness and pathos.

PAGE 99.—*Willows gleam.* They take on a brighter colouring in the spring.

One is here, and one is gone. Suggests bereavement or separation.

PAGE 100.—*Spring hopes.* Explain.

WORK OR PLAY

The selection is in Mark Twain's characteristically humorous style. The humour of exaggeration is employed; but more effective are the delightful touches in which he depicts the peculiarities, the likes and dislikes of his boys, and the singular felicity of his idiomatic boy-talk.

The divisions of the story are: (1) Tom's depression. (2) His plan. (3) How it worked. (4) The lesson he had learned.

The world pictured in the first paragraph as so full of inviting delights accounts for Tom's gloom on account of not being able to share in them.

PAGE 101.—*Continent of unwhitewashed fence.* In what sense is "continent" used?

His sorrows multiplied. Why?

Delicious expeditions. Suggest some of them.

At this . . . burst upon him. How does Tom show his utter despondency? From being a dark and gloomy pessimist, Tom's practical philosophy changes him into a cheerful and contented optimist.

PAGE 102.—*Hove in sight.* This suggests the keen outlook Tom kept up for possible scoffers.

Personating a steam-boat. The writer draws on a personal experience for his illustration. One of his most popular books is *Life on the Mississippi.*

No answer. Superb acting on Tom's part. What is it intended to suggest?

How does Tom show the delight of an artist in his work?

I'm going in a-swimming, I am. Where is the emphasis? Note the triumphant close.

Tom contemplated the boy. In an affectation of wonder. At what?

PAGE 103.—*It suits Tom Sawyer.* Why does Tom refer to himself by name?

Like it? By what methods does Tom make the boys anxious to share in the work?

PAGE 104.—*The slaughter of more innocents.* Note the humorous periphrasis. The allusion, now lost through long usage, is to Herod's massacre of the innocents. St. Matthew, Chapter ii. 16-18.

Came to jeer, but remained to whitewash. Humorous allusion to those "who came to scoff, remained to pray", in Goldsmith's *The Deserted Village.*

PAGE 105.—*Bought in.* The language of the stock exchange. "Slaughter of more innocents" is also a stock exchange phrase.

Hollow world. The language of the blasé, humorously attributed to a mere lad. This is the humour of incongruity.

THE BURIAL OF SIR JOHN MOORE

Sir John Moore was born at Glasgow in 1761. He entered the service as an ensign at the age of fifteen. At the beginning of the Peninsular War, the command of the second division of the British Army was intrusted to him. After a series of disasters, he withdrew his troops, by the most masterly retreat recorded in the annals of history, to the harbour of Corunna (Kō-run'na), where he expected to re-embark. The fleet had not yet arrived. Here, on January 16th, 1809, the French, under Soult, gave battle, and Moore was mortally wounded in the hour of victory, the British loss being 800 as against a French

loss of 3,000. The story of his death and burial is thus recorded by the historian: "When life was just extinct, with an unsubdued spirit, as if anticipating the baseness of his posthumous calumniators, he exclaimed, 'I hope the people of England will be satisfied. I hope my country will do me justice'".—NAPIER. During the night the body was removed by the officers of the staff to the citadel in which, in accordance with his wish to be buried near the scene of his glory, it was resolved to inter his remains. As the feeble light of a wintry morning broke over Corunna and the French guns were opening fire upon the harbour, the chaplain of the Guards read the funeral service by a hastily dug grave, into which the body of the deceased general was lowered "with his martial cloak around him", there being no means to provide a coffin.—Abbreviated from Clinton's *Peninsular War.*

The usual military funeral with all its details—the slow-moving procession, the muffled drum, the military band, the coffin covered with the flag, the riderless steed, the arms reversed, the farewell volley, etc., should be contrasted with the description here given. See *The Burial of Moses,* Book IV, p. 80.

> But, when the warrior dieth,
> His comrades in the war,
> With arms reversed and muffled drums,
> Follow his funeral car.

Who is supposed to be telling the story?

PAGE 106.—*Where our hero we buried.* A rather weak and awkward line yielding to the exigencies of the rhyme.

Darkly. Secretly. Why?

Struggling. Explained by "misty".

Like a warrior taking his rest. As if he were merely asleep. It would be some consolation for them to remember him thus.

PAGE 107.—*Thought of the morrow.* This refers to the sense of bereavement they would feel on account of the loss of their gallant commander.

O'er his cold ashes upbraid him. They fear that the foe and the stranger will upbraid him, or perhaps the reference is to the storm of hostile and ignorant criticism of his conduct of the war, in England. See introduction.

Sullenly. Sullen after their defeat.

Fresh and gory. An unhappy conjunction of ideas.

Carved not a line. Erected no memorial stone.

The teacher will observe that the story is told strictly in order of the events—the funeral march, the digging of the grave, the funeral service, the filling in of the grave.

Read in connection with the above Collins' *Ode Written in 1746,* Book IV, p. 315.

THE WHISTLE

Written in the grave and precise style and elegant diction of Addison, of whom the author was an imitator and admirer. To a modern ear it is prosy and stilted.

An amusing story is told in the first paragraph, illustrating a childish propensity. In the second, the story is made use of to *coin a phrase,* quite in the author's usual way. In the third, this phrase is given currency. The two following paragraphs make special application to life of the lesson contained in the phrase. The last paragraph sums up.

PAGE 108.—*A whistle that I met.* An unusual use of the verb.

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PAGE 109.—*Above his fortune.* In modern phrase "beyond his means".

A CANADIAN BOAT SONG

The song was written by Thomas Moore on his visit to Canada in 1804. A house called "The Tom Moore Cottage" is shown at Ste. Anne de Bellevue, near the upper end of the Island of Montreal. Here he resided a short time with friends. The boatmen were rowing down the St. Lawrence River to the point of junction with the Ottawa (Utawas), up which they intended to proceed.

Read *The Red River Voyageur*—WHITTIER, and *The Ships of Gray St. John*—BLISS CARMAN.

PAGE 109.—*Faintly as.* "Faintly" is misplaced for emphasis. It modifies "tolls" and should be within the clause introduced by "as". "As" equals "whilst".

Evening chime. Vesper bells.

Our parting hymn. As they were leaving Ste. Anne de Bellevue on the Island of Montreal.

Account for the change in the refrain from "row" to "blow".

The Rapids. The Cedar or the Cascade Rapids, a short distance above Montreal.

PAGE 110.—*This trembling moon.* Explain.

Saint of this green isle. Ste. Anne; the island is Montreal.

Favouring airs. Favourable breezes.

THE LITTLE HERO OF HAARLEM

PAGE 110.—*At an early period.* The story is a legend of which the details are given by many different writers

each in his own way, the essentials of the story alone being preserved in each.

Its variety of fortune in war. The heroic defence of Haarlem from December, 1572, to July, 1573, against the Spanish forces under Don Frederick, son of the Duke of Alva, is one of the most romantic and heroic struggles in the history of the world.

But happily still more so. The first paragraph suggests the ethical purpose of the story, namely: "That Peace hath its victories", that the performance of the simplest duties may call for a more unselfish heroism than the greatest military achievements. See also the concluding paragraph.

PAGE 111.—*Rather than above it.* Parts of the coast of Holland are lower than the sea; hence the necessity of the sea-wall.

The cock of a fountain. The kitchen tap.

The dike. The canal embankment, used commonly as a road in Holland.

PAGE 112.—*That the blue of the flowers,* etc. All colours tend to the same shade as night comes on.

Every object is perceptible. Explains his finding the hole in the sluice gate.

His injunction. What was this? How had he shown that he wished to obey it?

The ravine. Probably only a hollow on the inner side of the dike, a few feet deep. What is the proper meaning of the word?

The beach. The sea-shore. He had been travelling along on the landward side of the dike.

Upon pebbles. The sloping sides of the dike were faced up with pebbles.

Instant perception. Compare with second paragraph.

PAGE 113.—*To see, to throw away the flowers,* etc. Note the rapidity of his actions. How is this suggested by the literary form?

All very well. The emphatic "all" suggests a contrast, in this case introduced by "But".

No one came. Note the succession of short sentences indicating the boy's excitement.

The boy moved not. Note the special force of the negative sentence.

What circumstances are recorded to show the lad's courage and tenacity of purpose?

PAGE 114.—*Writhing from pain.* An unusual use of the preposition.

Was the answer, in perfect simplicity, of the child. An unusually stiff inversion. The child was unconscious of his heroism.

The Muse of History. Clio. Who were the remaining Muses?

Real. Suggests that those honoured by history are not always true heroes.

FATHER WILLIAM

The poem is a parody on Southey's *Father William.* It is to be treated so as to bring out its humorous absurdities. The flippancy of the old man, and the correction of his follies by his son, humorously alter the situation presented in Southey's *Father William*:

"You are old, Father William," the young man cried;
"The few locks which are left you are gray;
You are hale, Father William,—a hearty old man:
Now tell me the reason, I pray."

"In the days of my youth," Father William replied,
"I remembered that youth would fly fast,
And abused not my health and my vigour at first,
That I never might need them at last."

THE CHARGE OF THE LIGHT BRIGADE

The Charge of the Light Brigade occurred in the Battle of Balaklava during the Crimean War. See Book IV, p. 316.

The rhythm adopted by the poet, though found in earlier British poetry, is said to have been suggested by the line "Some one had blundered", which occurred in the original newspaper report of the battle. The poem was written next day after reading the report, in a moment of patriotic fervour. In the ring and clangour of its rhythmical effects it is scarcely surpassed.

The features of the Charge, presented successively, are: The order to charge, the advance, the charge, the carnage, the return, the conclusion.

PAGE 123.—*Half a league.* The repetition of the phrase emphasizes the terrible destruction to which the soldiers were exposed in that half league through "the valley of Death".

All. What part of speech?

Into the valley of Death. The language is borrowed from Psalm xxiii. 4: "Yea, though I walk through the valley of the shadow of death, I will fear no evil".

Rode the six hundred. What is the purpose of the inversion?

Charge for the guns. The order was to attempt to capture a Russian battery—an impossible feat, which could only result in a useless sacrifice of life.

Note the symmetry of form in the first stanza, the last two lines in each quatrain corresponding.

Select other examples of poetic symmetry, and note the frequent use of parallel construction to gain the effect of hurry and excitement.

Not tho' the soldier knew. Illustrating the soldier's unquestioning obedience to duty. See note on "Charge for the guns".

To do and die. Compare in Burns' *Scots wha hae,* "Let us do or die".

Cannon in front of them. Compare with the fifth stanza, and account for the change.

PAGE 124.—*The jaws of Death . . . the mouth of Hell.* Note the force given by the metaphors.

They turned. That is, the sabres. The sabre is the short cavalry sword.

Charging an army. Emphasizes the disparity in numbers.

Cossack. A Russian light horseman drawn from the steppes in the vicinity of the Don River.

MAGGIE TULLIVER

This selection is taken from *The Mill on the Floss,* Chapter VII.

The story is divided into three scenes: the greeting, the rash act, the punishment.

Treated as a story, these are the divisions. Much more significant, however, is the passage as a character study.

Bring out the contrast between Maggie and Lucy.

PAGE 125—*Heyday!* An exclamation of surprise and deprecation.

Loud emphasis. Suggests the unsympathetic character of Aunt Glegg.

Do little boys? Why is the question asked in the third person?

PAGE 126.—*She wanted to whisper,* etc. An author's aside to the reader, suggestive of the fact that Mrs. Tulliver herself stood a little in dread of the aunts.

Look up. Clearly Aunt Glegg is the family regulator. Aunt Pullet is not quite so outspoken in her disapproval, but still somehow manages to make remarks which sound disagreeable.

Shutting her lips. Suggests the answer she would have liked to make had she felt at liberty.

Mr. Tulliver comes with rough humour and sympathy to the rescue of his daughter; though he, too, has fallen into the family habit of criticising his rather weak wife.

PAGE 127.—*You know I did.* A petulance natural under the circumstances.

For this. Maggie is in too much of a hurry to explain fully; besides, she wants to surprise even Tom.

PAGE 128.—*My buttons.* The teacher will note throughout, Tom's idioms. Compare Tom Sawyer in *Work or Play,* p. 100.

It was rather good fun. Tom is inconsiderate even beyond the common run of boys; of a nature purely egoistic, and lacking sensitiveness.

PAGE 129.—*Spitfire.* Tom, with his accustomed selfishness, throws the whole blame of the affair on Maggie.

PAGE 130.—*Who waited at table.* Even the servants would laugh at her.

Perhaps her father and her uncles. Why "perhaps"?

Apricot pudding and the custard. What a dreadful

price, with her childish love of goodies, she had to pay for her impulsiveness.

What have you been a-doing? Dialect suitable to the maid.

PAGE 131.—*Bitter.* How well the word expresses her experience.

Ye-e-es. Doubtfully, yet preparing to give in.

The dessert, you know. Some consolation in nuts, apples, and raisins, even for woes as great as hers.

Looked reflective. What was she reflecting upon?

The keenest edge. Explain the metaphor.

Slowly . . . slowly. Parallel construction; why employed?

Dining-parlour. Dining-room.

Peeping in. Doubtful of her reception.

An empty chair. How tempting it all looked!

Too much. Too much to resist.

PAGE 132.—*What little girl's this?* Uncle Glegg good-humouredly tries to treat it as a joke.

Fie, for shame! Aunt Glegg, true to herself, uses the tone of severity. Compare above, as also Aunt Pullet.

PAGE 133.—*In a pitying tone.* Her *tone,* rather than her words, expressed her real feeling.

Derision. Maggie, in her distress, fails to understand Uncle Glegg.

Supported by the recent appearance, etc. What insight is given of Tom?

Ran to her father. Who had a more perfect understanding of her than had her weaker mother.

Give over crying. A colloquial expression for "stop crying", as we should say in Canada.

Had done very ill. Cant expression for "had left them poorly provided for".

THE CORN SONG

The first three stanzas are introductory. The next six stanzas present in succession: the ploughing, the sowing, the growing, the harvesting, the preparation of the corn, and the feasting upon it. The last stanza forms the conclusion.

PAGE 134.—*Wintry hoard.* For "winter hoard".

Autumn poured. Personification.

Her lavish horn. An allusion to the fabled cornucopia, or horn of plenty, represented as filled with fruits and flowers.

The second and third stanzas develop a contrast between the corn of the northern latitudes and the fruits of milder climes, wholly favourable to the former.

Glean. Used in the sense of gathering joyously. What is the usual significance?

The apple from the pine, etc. Pine-apples, oranges, and grapes. Of what countries are these the special products?

Glossy green. The leaf of the orange is well described in these words.

The hardy gift. Corn; bring out the contrast implied.

Our rugged vales. Especially of New England.

Changeful April. Explained by "sun and showers", above.

Frightened . . . the robber crows away. How is this usually done?

PAGE 135.—*Its soft and yellow hair.* What is the reference?

Moon-lit eves. Explain why specially applied to autumn. Why not speak of summer's moon-lit eves?

The fabled gift. Probably an erroneous reference to the Golden Apples of the Hesperides.

Get the exact significance of "vapid" and "loll".

Bowl of samp. Bowl of corn mush.

By homespun beauty poured. Paraphrase, and bring out in full the contrast suggested in this stanza.

Wide old kitchen hearth. Characteristic of the New England farmhouse.

The kindly earth. Generous.

SPORTS IN NORMAN ENGLAND

The selection is from a description of London by William Fitzstephen, probably written in the reign of Henry II. The description is quoted in *Social England,* edited by H. D. Traill, Vol. I, p. 376, etc.

The teacher should examine specially the quaint style, noting the frequent use of the adjective phrase where we should now use adjectives.

Distinguish "sport" from "play".

PAGE 136.—*The field of the suburbs.* Suggests an unfenced common surrounding the city.

Address themselves to. As though it were a serious matter of business; compare "whose business it is to laugh", below.

Of each school. Private schools at which the children of the wealthier classes were educated, especially in French.

The particular trades. In early times these cultivated *esprit de corps* in various ways.

Participation of. Now "in" would be used.

Festive sons. Would now be used only for a humorous effect.

Made to move. Suggests a crew.

Is to strike. We should say "must strike".

His vessel. Now applied usually to large boats.

PAGE 137.—*To take up.* To pick up.

Emerges from the stream. Emerges from the water; emerges from the stream would now mean coming out on the bank.

Flinging to certain distances. Compare "Shoulder Stone", and "Quoits".

With bucklers. Sword play, single-stick probably.

That vast lake. The fenny districts of Moorfields, Finsbury, etc.

PAGE 138.—*They shall be carried.* Note curious use of the future.

But youth is an age. The true spirit of English sport is well given in this sentence.

An age. A time of life.

PAGE 139.—*Who had been fishing.* As if a particular incident were being described.

Noon-meat. Compare *Old English Life,* p. 326.

A SONG OF CANADA

The first stanza is introductory. The subject of each of the successive stanzas is stated in the first line—her mighty mountains, tranquil forests, stately rivers, fertile prairies, blazing camp fires, worthy Canadians. The last stanza is the conclusion. Note that the statement of the subjects in all these is in strictly parallel form with the others, except that in stanza six the real subject is rather contained in line two, and that line one is slightly out of place.

In each stanza, the first part is purely descriptive, and the last part contains something in the nature of a poetic reflection suggested by the description.

PAGE 140.—*A song of the great Dominion.* A phrase so effective that it has been selected by Lighthall as the title of his collection of Canadian verse.

Well-turned measure. Does the poem itself satisfy this demand?

Where the Nations throng. In the congress of the Nations, for example, the various peace and trade congresses of the world.

Moves. Indicates grace and dignity.

The inversions in the last two lines are employed to secure stress upon emphatic words. "Proud", "proudest", "moves", "Worthy", and "noble".

Brows. Note personification.

The dazzling blue. The glare of the cloudless sky.

The white-topp'd peaks. Mention some of these. Many of them are above the snow line.

Silence eternal. Is this a correct description?

Man's soul might quail. At the stillness like that of death.

PAGE 141.—*Cleaving their way.* The St. Lawrence and the Mackenzie Rivers have hewn out as their channels immense gorges through the solid rock. The Severn River is perhaps a more familiar example, though on a small scale.

Deep-mouth'd music. May be illustrated by the roar of Niagara.

The tumbling rapids. Niagara, Chaudière, Lachine, The Ragged Rapids, are familiar examples.

Deep unto deep. An allusion to "Deep calleth unto deep at the noise of thy waterspouts". Psalm xlii. 7.

The conclusion of the fourth stanza is more natural and effective than the more ambitious ending attempted in the preceding stanza.

Comfort . . . wain. Paraphrase these lines.

Land of Contentment. Poetic depth of feeling converts the last part of the stanza into an apostrophe, or direct address to Canada.

Forest arches. Compare *Indian Summer,* Book IV, p. 369.

A MAD TEA PARTY

The severely literal, logical, and somewhat superior little girl comes off rather badly in her unlooked-for contest with the clever absurdities of the sharp-tongued Hatter, the milder and more conciliatory March Hare, and the justly incensed Dormouse, the butt of the party.

PAGE 142.—*Talking over its head.* Shows their unconcern. The sleepy Dormouse counts for nothing in the conversation.

PAGE 143.—*With great curiosity.* An unbidden guest should receive criticism in a proper spirit.

Opened his eyes very wide. Suggests that he was surprised at Alice's rudeness.

I can guess that. The alliteration in raven and writing-desk, the ink and the ink-black feathers of the bird, the quill pens and the feathers of the bird, no doubt made the riddle seem a simple one.

Find out the answer. The Hare is a stickler for the exact use of language. Are the expressions referred to synonymous?

PAGE 144.—*Hastily.* And then she reconsiders, as shown by her hesitating answer.

You know. Coaxing assent.

Alice's hasty answer is made to appear more and more absurd until the Hatter snubs the Dormouse.

I haven't the slightest idea. Alice is righteously annoyed at such a "take-in".

PAGE 145.—*Than wasting.* Or than waste?

Change the subject. The odd humour consists very much in the restless jumping from one thing to another all through.

A hoarse, feeble voice. That belied his words.

Once upon a time. The story is begun in due form.

In a great hurry. Why?

PAGE 146.—*So they were.* The Dormouse in his natural pride of authorship is fully prepared to defend his lapses.

Take some more tea. The March Hare wants to hear the story.

Your opinion. She had been talking to the March Hare.

PAGE 147.—*May be one.* Willing to concede something for the sake of hearing the story.

PAGE 148.—*This last remark.* "Eh stupid?"

THE SLAVE'S DREAM

The Slave's Dream is in reality a "liberty" poem, and concludes appropriately with the liberation of the slave from the bonds of the body. Worn out by exhaustion, the slave at work has fallen to the earth in a swoon which passes into a dream of his native land where, before his capture,

he held kingly dignity, was surrounded by domestic joys, and led in military expeditions against his enemies.

PAGE 149.—*The ungathered rice.* Suggests an unfinished task.

In the mist. Develop the metaphor.

His native land. Nigeria.

PAGE 150.—*The tinkling caravans.* A touch of local colour, in evidence of the wealth and material prosperity of his country. These would pay tribute to him.

With a martial clank. Suggests a hurried military expedition. What else is there in the poem to support this idea?

Bright flamingoes. Birds of most brilliant scarlet plumage.

The tamarind. A native tree, not unlike our locust. From its preserved pods a medicinal pulp is made.

Caffre. Frequently written and always pronounced "Kaffir".

PAGE 151.—*The river-horse.* The hippopotamus.

The forests. The Blast of the Desert. These voices of his dream are suggestive of his deep-rooted love of liberty.

The driver. The slave-driver.

The burning heat. Probably in the lower Mississippi Valley.

Death had illumined the land of sleep. He had passed out of the land of dreams into the land of realities where is everlasting light.

A worn-out fetter. Develop this idea, and compare with the opening stanzas of Sir Edwin Arnold's *After Death in Arabia.*

THE CHASE

The pursuit of deer with dogs has been much discussed and often condemned by "still hunters" as "pot-hunting". Whether the author shares these views he does not explicitly say; he is, at any rate, keenly alive to the cruelties of the practice; though that he is by no means a sentimentalist is shown by the little concluding touch where the humane sportsman still enjoys his venison. The story is told with grace and simplicity. It opens with what the writer describes as "a pretty picture of maternal love and happy trust". It is this maternal love which, at the conclusion of the next scene, sends the doe "in the direction of the hounds", risking her own life to save her fawn. Then begins the long, cruel chase, with its alternations of hope, fear, despair, until she throws the dogs off the scent and pushes on until "the baying is faint in her ears", reaching the edge of the lake and apparent safety, only to find (in the concluding scene) a danger more terrible than those from which she had fled. The little four-act tragedy has a setting of idyllic loveliness and sylvan peace, which serves to throw into relief its stirring incidents. Something of this the writer himself suggests in "Not a merciful heart in all that lovely valley". The valley, threaded by the winding water-course; the sloping mountain walls on either side, crowned with spruce and pine, with patches of hardwood bush interspersed with tinkling sheep pastures half-way down; the dotted farmhouses at the base; the little hamlet beside the stream, with the dusty road and its zigzag fences; the bit of marsh leading to the deep, broad stream; and far up the valley round the shoulder of the mountain, the placid lake lying in sequestered woods—all this and more

is conjured before the reader without pause or break in the swift, continuous narrative.

Other points to which the teacher's attention is directed are the employment of short paragraphs, short sentences, repetitions, and parallel constructions—all with an obvious purpose, and the nicely distinguished shades of meaning in the words and phrases descriptive of sound and movement, for example, "a plaintive cry", "an anxious bleat", "whining", "bleated piteously", "the yelp of discovery", "the deep-mouthed howl of pursuit"; and "bounded", "flying", "running at high speed", "at a slapping pace", etc. Further investigation will reveal a richly varied vocabulary and further niceties of expression inspired by closeness of observation and a wealth of imaginative sympathy.

PAGE 152.—*Lily pads.* The large leaves of the water-lily.

Had she heard something? Liveliness is given by the interrogation.

PAGE 153.—*Head erect.* Compare with another life-like picture given below, "head erect, eyes dilated".

PAGE 155.—*A tinkle of bells.* See introduction.

PAGE 157.—*Doubled.* Turned back.

(*It is well enough,* etc.) The parenthesis is a little awkward and its bearing is not quite clear. Perhaps it is meant to suggest that they were not wantonly cruel, as a corrective to "Not a merciful heart", above.

Threw the hounds off. The scent would be lost in the water.

THE INCHCAPE ROCK

This poem, which was written at Bristol in 1802, is based on the following extract from an old writer:

"By east the isle of May, twelve miles from all land in the German seas, lies a great hidden rock called Inchcape, very dangerous for navigators, because it overflowed every tide. It is reported, in old times, upon the said rock there was a bell, fixed upon a trie (tree) or timber, which rang continually, being moved by the sea, giving notice to the sailors of the danger. This bell or clock was put there and maintained by the Abbot of Aberbrothok, and being taken down by a sea pirate, a year thereafter he perished upon the same rock, with ship and goods, in the righteous judgment of God".

Stevenson built a lighthouse upon the Inchcape or Bell Rock in 1811. It lies due east of the mouth of the Firth of Tay. Aberbrothock or Aberbrothwick, now Arbroath, lies on the coast, not far north of the Firth of Tay. The prefix "Aber", as also the dialectic form "Inver", means "where waters meet". The prefix "Inch" means island.

Some sketch of the roving pirates—the gentlemen adventurers of the sea—and their operations, should be given to the class.

The piratical rover is usually represented as a man of reckless impiety and daring, and fond of practical joking in his lighter moments.

Get the class to picture as clearly as possible the dangers of the sea from storm and mist and reef.

In this poem there are two scenes, with an interlude. Fix these divisions.

The style is that of the simple, dramatic narrative in which Southey excels.

Note that lines three and four in stanza one repeat the ideas in lines one and two respectively.

PAGE 159.—*Sign . . . of their shock.* No breakers.

The waves flowed over. Even in a dead calm there is still the heave and swell of the sea.

Did not move the Inchcape Bell. The rise and fall of the waves would swing the buoy and sound the bell. When there was no sea the bell was silent.

The Abbot. The head of the Monastery.

Rung. Or rang?

Hid. Or hidden?

They knew. They knew where the perilous Rock lay.

Shining gay. A poetic license.

Joyance. Archaic; note archaic phraseology elsewhere in the poem.

He felt the cheering power. How would this have affected a good man?

PAGE 160.—*I'll plague the Abbot.* The poem finely illustrates poetic justice, as well as the homely proverb that "Satan finds some mischief still for idle hands to do".

Note, in the following stanza, the picturesque effect given by the graphic details. What are these?

Scoured the seas. In search of ships to plunder. Note the felicitous use of "scoured", in the sense of left no part unvisited.

The swell is strong. The waves had not yet subsided after the strong wind all day long.

They drift along. As there was no wind perhaps a supernatural influence is suggested.

Note the use of the historic present to indicate the rapid passing of events.

Note the uncanny and weird close, suitable to the superstitions of the time described.

A ROUGH RIDE

The selection is taken from the tenth chapter of *Lorna Doone*. The scene is laid in Exmoor, at the headwaters of the River Exe, in the northern part of Devonshire; hence the dialect.

PAGE 161.—*Standing stoutly up.* Although questioned so rudely.

Being a tall boy now. He was about fifteen years of age at this time.

Such a beauty, sir. Obviously an ingratiating speech to secure the longed-for privilege.

PAGE 162.—*Have no burden but mine.* Carry nobody but me.

To kill thee. To let her kill thee.

But I could tackle. "But" equals "which not". Which I could not tackle; here, "tackle" means to tame.

Those leathers. Contemptuously, of the saddle and girths.

Dry, little whistle. Ironically.

Thrust his hands into his pockets. Suggestive of indifference to one beneath notice.

Grinned. At what he chose to consider childish folly.

Annie. Annie Ridd, the sister of Jan (John), the hero.

The worst of all. As it gave no chance for reply.

I will not override her. Jan imputes a motive to sting the other's pride in his mare into compliance with his request.

Go bail. Be surety. This means, "I have no manner of doubt about that".

My son. Contemptuously.

Come out into the yard. Out of the garden into the stack or stable-yard.

Pride must have its fall. Proverbs xvi. 18: "Pride goeth before destruction and a haughty spirit before a fall".

PAGE 163.—*As everybody knows.* Tom Faggus was a well-known highwayman of the Exmoor country, renowned for his generosity, liberality, courage, and courtesy. Many tales of his exploits are still current in Devon.

Demurely. As if there were some secret understanding between them.

Dropping her soul. Submitting herself.

Led by love to anything. Ready to do anything for love of her master.

Came back again. As if too dainty for defilement. This finely exhibits the horse's free and graceful action.

Up for it still? Still determined to make the trial? Faggus perhaps hopes that the boy's courage may have failed him, or else asks the question to provoke him to further rashness. At any rate he clears himself of all responsibility for the consequences.

PAGE 164.—*Is she able to leap, sir?* The boy disdains to answer when his courage is questioned and adopts the same tactics as above. See note on, "I will not override her".

Good take-off. Good ground on which to prepare for a leap.

Good tumble-off. Faggus gives the same kind of punning reply above. See "override her".

The substance of their skulls. A kindly reference to Jan's stupidity, which he admits in the narrative to be almost proverbial.

I will try not to squeeze her ribs in. The boy's petulance does much to excuse Faggus' conduct.

John Fry and Bill Dadds. Farm servants, or, in those kindly days, retainers of the Ridd household.

Duello. A battle between two.

PAGE 165.—*Breathed to his breath.* As if in response to her master.

The mixen. The refuse heap.

Minced about. Moved daintily with her short steps.

Gee wugg. Get along.

Flung his hat up. In admiration of his young master's pluck.

Outraged not. Kept her temper.

Curbed. Curvetted.

PAGE 166.—*Comb.* The part of the horse's head between the ears.

Robin Snell. This recalls a sanguinary fight at the boys' school which Jan had attended—Blundell's School, Tiverton, where Blackmore himself received his early education.

I trow. I vouch, I avow.

The cob wall. A cob wall is one built of mud and straw.

To crush her. By letting her smash against the wall.

Dear me. The words in the original text are "Mux me", meaning "bless me".

Courtyard. Stackyard, called courtyard here, as it would be partially surrounded by stables and outhouses.

Quickset hedge. A hedge, usually of hawthorne; that is, hedgethorn, set out with living plants; not of brush, stuck into the ground. "Quick" means "living".

As if the sky were a breath to her. This describes the wildness of the leap.

Scattering clouds around her. Clouds of vaporous breath.

PAGE 167.—*Crest.* The curve of a horse's neck.

Dog-briers. The wild brier, sometimes called eglantine.

Crimping a fish. To crimp, in cookery, is to gash the sides of a live fish with a knive, to make it more crisp when cooked.

The cresses. The water-cresses in the meadow near the stream which flowed just past the stackyard.

Ambient. Here, yielding like a cushion. The word is usually applied to the air in the sense of all-encompassing. Blackmore, in his rapid narrative, concerns himself very little about exact logicalness of expression. The dialect he employs gives him the necessary elbow-room. Most readers would be content to give him even larger allowances for narrative so fresh, rapid, eager, and straightforward.

PAGE 168.—*If her sides had not been wet.* She had been through the swollen stream just before, to rescue the old white drake which was in danger of drowning in its turbid waters.

She hath given many the slip. For the use of the pun, see note above. Faggus humorously refers to his hair-breadth escapes from pursuers in the practice of his profession.

THE ARAB AND HIS STEED

It is said that the French Ambassador at Alexandria purchased for a large purse of gold a beautiful Arabian horse as a present for the King of France. The Arab stood for a long time in the deepest gloom, weighing the purse in his hands, unable to tear himself from his beloved companion; and then, without warning, flinging the purse in the ambassador's face, he leaped upon his horse's back, and was soon lost to view.

When the Arab thinks of the beauty, pride, gentleness, and fleetness of his steed, his own loneliness and desolation when separated from it, the possibilities of its ill-treatment at the hands of new masters in an inhospitable clime, and its longing to return to him, not even the stranger's gold, starving though he may be, can tempt him to part from it.

The divisions of the poem may be designated as follows: (1) The farewell. (2) Their different lots when parted. (3) His longing for the return of his steed. (4) His change of purpose.

PAGE 169.—*Fret not to roam the desert now.* One of the finest things in the poem is this representation of the pity of the Arab for his steed in its ignorance of a change of masters.

I may not. What is the force of "may"?

Hath thy bridle-rein. Notice the employment of contrast in parallel construction.

The silky mane I braided once. Select other expressions which signify or suggest the Arab's affection for his steed.

PAGE 171.—*May count each startled vein.* This, and in fact the whole stanza, presents an accurate picture of a spirited horse chafing under ill-treatment.

Haply. Perchance.

Mine eye. The mirage is an optical illusion common in the desert, by which objects really at great distances away appear near at hand; it is caused by different atmospheric layers of varying densities.

PAGE 172.—*That green well.* At an oasis in the desert.

Select in the poem examples of the use of contrast to heighten effects.

THE POET'S SONG

The poem was published in 1842 in the volume containing *English Idylls and Other Poems.* The poem seems to indicate that Tennyson's view of the poet's mission was that he should be, not the voice of the time, but rather the voice of its highest aspirations and tendencies, those, namely, which are to create the future:

> **For he sings of what the world will be**
> **When the years have died away.**

After the publication of the 1832 volume, there was a "strong depreciation" of Tennyson "in certain literary quarters". A friendly critic, Venables, advised Tennyson to adopt as his themes "objects of high imagination and intense popular feeling". These he affirmed were not to be sought in "any transient fashions of thought, but in the convergent tendencies of many opinions on religion, art, and nature". "My father", says the son, in his memoirs of Tennyson, "pondered all that had been said, and after a period of utter prostration from grief, and many dark fits of black despondency, his passionate love of truth, of nature, and of humanity drove him to work again, with a deeper and fuller insight into the requirements of the age". It is hoped that the discerning teacher will see in this sketch the spiritual sources of the poem.

PAGE 173.—*The rain had fallen, the Poet arose.* After a period of gloom, the poet takes up his work again with freshened energies.

He passed by the town. "By" instead of "through", as utterly regardless of it. He escapes from the pressure of the present and the transient, as represented by the life of the town, to draw his inspiration from the eternal, as represented by nature herself.

A light wind blew from the gates of the sun. The clearing wind which precedes the sun after rain is thus beautifully described.

Waves of shadow. The shadows cast by the waving wheat.

Wild-swan. A swan which in winter visits Northern Europe and Asia, residing in summer within the Arctic circle. Its swift, migratory flights are made at great altitudes.

The lark drop down. As the lark sings, it soars spirally, till lost to vision. These two images are beautifully illustrative of the power and richness of the poet's song.

The swallow, etc. The swallow and the snake cease even from the pursuit of their prey; and the song is so all-compelling that the voracious hawk stops in the midst of his repast—"with the down (of his prey) on his beak" —to listen.

The nightingale. A migratory bird reputed to be the sweetest of all singers. It sings only at night, hence its name.

ADVENTURE WITH A WHALE

PAGE 174.—*Mate's boat.* The mate is second in command to the captain.

Cachalot. The blunt-nosed sperm whale, perhaps the largest denizen of the deep, though this honour is sometimes claimed for the Mysticetus or Right whale. The male cachalot, full grown, is about seventy feet in length and reaches a life span of over one hundred years. Its enormous vigour is sometimes displayed by a leap of thirty feet clear of the water. Bullen says that it is capable of swallowing morsels at least six feet cube, unlike

its rival in size the Right whale, whose gullet is constricted to one and one-half inches. It is hunted for its oil and spermaceti and the ambergris secreted through the agency of disease.

Had been raised. Had been sighted. On the curve of ocean, objects appear to rise as the distance lessens.

Other vessels. Whalers.

Dead to leeward. So that the wind would be favourable to an easy approach. "Leeward", pronounced lē′werd or lū′werd.

Lolling. Lying lazily and luxuriously; an expressive word.

We were . . . first boat. A sailor's phrase. Metonymy.

Main-sheet. The rope attached to the outer end of the foot of the sail, to pull it in or let it out.

Parted. Came apart—broke.

Alarm the watchful monster. Bullen says that with whales, hearing is almost a lost sense, and that a sperm whale, from the position of his eyes, can see only what is behind him. To account for his extraordinary prescience of danger, he ascribes to him a sixth sense.

Got fast. Harpoons with whale lines attached are shot into the whale by the harpooner; the lines are then attached to the bow of the boat. While the escape of the whale is thus prevented, he is attacked and killed with lances or other weapons.

We furled sail. Implies that the main-sheet had been spliced and the sail re-set.

Unshipped the mast. To unship the mast is to take it out of the sockets in which it is fixed when in use.

Went in on him. Implies that they took him at a disadvantage, when he had no opportunity to escape.

With the oars only. They did not need the added speed which the sail would give, and the sail would only have impeded their movements when they came to close quarters.

PAGE 175.—*Wallowed.* A well-chosen word.

Courting disaster. "Courting" a much stronger word than risking. Explain.

The gunwale. Nautically, gun'nel; the upper part of the boat's side.

I saw his tail. The teacher should see that the pupils realize the picture presented. We are to imagine the whale lying on the surface of the water with the first mate's boat on one side and the second mate's boat on the other. His huge columnar head is above water, his tail below it. He sweeps his tail toward the second mate's boat into the form of a bow, then plunging head foremost, rears it in air and brings it down with stupendous force upon the first mate's boat, which it smashes to pieces.

Like a vast shadow. Under water it would appear like a shadow.

A *roar.* The sound of the descending blow.

Jammed. In the nautical sense, means "wedged in", not "crushed".

The well. A hole in the flooring of the boat for bailing out water.

PAGE 176.—*The colossal head.* This whale has a huge columnar head in which the spermaceti is stored.

Debris (dā-brē'). Wreckage.

What if he should swallow me? See introductory note.

The portals. Suggests by metaphor the huge capacity of his gullet.

Going to snap. A sensation well understood by any one who has been long at any depth in the water.

A welter of bloody froth. A smother. A heaving mixture of blood and foam.

So strong an eddy. Caused by the whale's vast bulk moving through the water.

Voluntary progress was out of the question. He was carried helplessly along by the eddy.

PAGE 177.—*Gathered all my scattered wits into a compact knob of dread.* The vividness of the expression offers a sufficient excuse for its absurdity, which, by the way, relieves the tension by introducing a touch of humour.

The iron. The harpoon.

To forge ahead. To move on slowly and laboriously.

The flurry. Convulsive movements made by the whale in the throes of death.

PAGE 178.—*Titanic.* Titan was the son of Heaven and Earth, so mighty that he made war upon the gods. Hence "titanic" signifies mighty.

Sounding. Plunging to the depths below.

Breach. Leap clear of the water.

The turns slipping. The turns of the rope.

THE MAPLE

The object of the poem is to show how appropriate the maple is as an emblem of Canada. The light green foliage upon the darker background is emblematic of a new era of prosperity; the freely flowing sap, of the wealth of her natural resources; the leaves bursting from the buds, of the rich promise of our national destiny; the fall of the crimsoned leaves, of the patriotic devotion of our people.

PAGE 179.—*All hail.* A form of greeting extended to those held in high honour.

The broad-leaved maple. The sugar maple is the emblem, not, as is often represented in pictures, the soft, or red, maple.

Changeful dress. Observe how the delicate yellowish green with reddish brown shadings of early spring, gives place to the more pronounced tints of summer, and later to the gorgeous colourings of autumn.

Dark-browed firs. The spruces, balsams, and hemlocks are all dark green in foliage.

Like the dawn of the brighter future, etc. The comparison seems a trifle strained, but something must be allowed to patriotic enthusiasm.

Downs. Are low, rounded, grassy hills.

PAGE 180.—*Like drops of life-blood welling.* "Welling" is here surely out of place, in view of its use in the fourth stanza.

DAMON AND PYTHIAS

PAGE 181.—*So hard a ruler.* Dionysius (Dī-o-nis'i-us), who flourished about four hundred years before Christ.

Similar friendships recorded in literature are those of David and Jonathan, Pylades (Pil'a-dēz) and Orestes (O-res'tēz).

THE WRECK OF THE ORPHEUS

The poem probably refers to the wreck of the *Orpheus,* which was sent out to New Zealand early in the Maori (Ma'o-ri) war, and was wrecked off the coast, on the

Manukau Bar. Commodore Burnet stood waving his handkerchief while the waves washed over him, and the captain of the forecastle led the ringing cheer as the ship went down with nearly all on board.

So far as the incident can be reconstructed from the poem, it would appear that the vessel struck just before daybreak, heeling over so far that there was no footing on deck, and the soldiers and crew clambered up the masts and shrouds, where they clung, awaiting help. A steamer came to their assistance, taking off as many as possible in small boats, until night fell, when the ship broke up and sank.

PAGE 184.—*Dark beneath.* Supply "was".

Its prey. The doomed ship. Personification.

Slack'ning hands. Slackening their hold through weakness and weariness.

With dull, low splash. This would increase the horror of the situation, as each would see in it a prophecy of his own doom. "Low" here practically repeats the sense of dull; low in pitch.

To swerve. To waver in their duty. Panic would have resulted in a rush for the boats, which would have ended in the destruction of all.

Each saw his brother go. Only the highest fortitude could view calmly the rescue of others at the cost of such deadly peril to themselves.

Their startled ears. Even British sailors might well be surprised at the gallant farewell.

PAGE 185.—*Mistress of the seas.* England's defeat of the Spanish Armada, when Spain was the first naval power in Europe, justified her claim to this title, a claim well established in later years and still her due.

THE TIDE RIVER

This selection is from Charles Kingsley's *Water Babies.*

The poem, which describes the course of a river clear and pure at first, then defiled by contact with the filth poured into it, and at last purified again, finding its free way to the sea, may be regarded as an allegory of human life, which, pure at first, becomes defiled by contact with the world, but redeemed at last, is made one with God.

PAGE 185.—*Clear and cool.* Observe the emphasis given to these characteristics by repetition and inversion (cool and clear), and notice corresponding effects in the following stanzas.

Laughing shallow and dreaming pool. Contrast. When the river is shallow, it runs swiftly, dimpling like laughter; in deep pools it moves slowly, as if asleep.

Shining shingle. Alliteration. The shingle, consisting of pebbles rounded smoothly by the water, would shine in the sun.

Weir. A weir is a dam in the stream over which the water pours, or a line of stakes set up in it to prevent the passage of fish; in either case the epithet "foaming" is appropriate.

Ouzel or *ousel.* An old name of the blackbird; here the water-ouzel, a species of thrush, is meant.

The ivied wall. The English ivy clothes the church towers in green.

Undefiled for the undefiled. The undefiled river for the undefiled mother and child. The mother and child are taken as representative of purity. Possibly the poet had in mind Raphael's famous picture of "The Madonna of the Chair".

PAGE 186.—*Dank.* Usually applied to moisture oozing out of noisome places, as "dungeons dank".

Cowl. The smoke is represented as hanging over the town like a cowl on the head of a monk.

Slimy bank. Is suggestive of unwholesome filth and corruption.

The richer I grow. Richer in foul matters won from drain and sewer.

The leaping bar. Tide rivers usually deposit sand-bars at the point where the current slackens in its encounter with the waters of the ocean.

Leaping. Transferred epithet.

In the infinite main. See introductory note.

THE ORCHARD

The poem has a good deal of lyric sweetness, simplicity, and freedom. It is cyclical in form, and the three stanzas constituting the "treatment" of the theme are artistically linked together.

PAGE 188.—*Just a sea of fragrant blossoms.* Retains only a part of the original force of the metaphor as employed in the second stanza, where the bees are represented as swimming in it, for it is difficult to imagine a sea "drenched in dew".

Which holds the spice o' youth. Which suggests joy and gladness.

Holds the best o' things, forsooth. A weak line specially condemned by its last word, as "forsooth" is usually employed ironically.

INSPIRED BY THE SNOW

The black squirrel's delight in the snow is compared with that of a boy, and contrasted with the dislike of it felt by his relations, the red squirrel and the chipmunk.

PAGE 189.—*A real boy.* Suggests that some so-called boys are not entitled to the name. Why?

An automatic mechanism, etc. His vitality is so great that he cannot keep still if he would.

Coasters. Coasting sleds; "gliding", "falling", well describe the movement of the sleds on the level and down the steep hillsides.

Niches on the runners. The hollowed-out top of the runners between the "knees".

For his feet. That is, from the boy's point of view.

Panorama. A succession of scenes presenting an entire picture in one view; often presented on the inside of a circular wall, the spectator standing in the centre; hence the propriety of "whirls".

Elusive flakes. That melt as they fall into his hands.

What a pity he cannot shout. That is, to express his joy.

Seems magnified. By the contrast between his jet-black body and the whiteness of the snow.

To provide a setting. To provide a background; the metaphor is derived from jewels in a setting of precious metals, as in a ring.

PAGE 190.—*Festoons.* Hangs upon the twigs and boughs in wreaths.

The naked tracery. The naked branches standing out against the sky.

In a solid medium of crystal. The still air, cleared by the frost, seems to have become a solid mass of crystal, in which every twig and branch is embedded, so motionless they are.

Curves and elongates. This is further illustrated by "twin footprints". Explain.

With no apparent purpose. Compare with the description of a "real boy" above.

To scold an intruder. Compare with *The Squirrel* following this selection.

PAGE 191.—*The chipmunk.* Sometimes called the ground squirrel from his habit of burrowing in the ground, especially in banks near streams or ponds.

From one rigid attitude to another. Notice the felicitous use of the word "twitching" to picture this change of attitude, and the not less happy comparison employed in "electrified by the crisp atmosphere" which further illustrates the jerky movements of the squirrel.

The repellent bark. The shell-bark hickory, which bears the edible nut, is covered with scales of thick old bark projecting loosely below, thus presenting a surface difficult to climb.

Frugality. Scarcely a suitable word here; the writer means "providence" or "thrift".

That the boys may not annoy him with stones or sticks. When the trees are stripped bare they offer no temptation to the boys.

THE SQUIRREL

The poet gives a dainty and amusing picture, full of life and grace, of one of those wild, harmless things that he loves.

PAGE 192.—*Refuge.* From the winter storms.

Ventures forth. Suggests the short period of sunshine of the early spring day.

The squirrel. Some care should be taken to see that the pupils understand the inverted construction.

His brush. His bushy tail.

Perks. Pricks up.

Prettiness of feigned alarm. He merely pretends alarm and puts on all the airs of a petted and spoiled beauty.

Insignificantly fierce. Powerless as fierce.

SOLDIER, REST

The song is from *The Lady of the Lake,* Canto i. 31. It is sung by Ellen Douglas for the entertainment of James FitzJames, the Knight of Snowdon, who in the eagerness of the chase had become separated from his followers, lost his way, and been hospitably entertained at the retreat of the outlawed Douglas on the Island in Loch Katrine. The trochaic measure, the double rhymes, the repetition of lines slightly varied in form, all contribute to its beauty of rhythm and movement. The theme of the song is the contrast between the peace and security of his present surroundings, and the stress, turmoil, clangour, and danger of war. The key to this is given in the first line:

Soldier *rest,* thy *warfare* o'er.

PAGE 192.—*Battled fields.* Hard-fought fields.

Our isle. See introductory note.

Enchanted hall. Explained by "Hands unseen", and "Fairy strains", and "in slumber dewing" as though he had reached in his wanderings a fairy-land of enchant-

ment. The song carries out the playful turn given by Ellen to the Knight's inquiries as to his whereabouts:

> "Weird women we! by dale and down
> We dwell, afar from tower and town.
> We stem the flood, we ride the blast,
> On wandering knights our spells we cast;
> While viewless minstrels touch the string—
> 'Tis thus our charmèd rhymes we sing,"
> She sung, and still a harp unseen
> Filled up the symphony between.

PAGE 193.—*Fighting fields.* Fighting, the adjective, not the gerund. Compare "battled fields" in the first stanza.

War steed champing. Champing the heavy military bit.

Pibroch. A Highland air suited to the passion the musician wishes to arouse. Sometimes a war-song, at others a lament for the dead. Here the word is apparently used for the pipe itself to correspond with "trump".

Yet the lark's shrill fife . . . drum. Note that the fife and drum are instruments of military music, and account for the employment of the adversative "Yet".

The bittern. A bird which makes a loud booming noise. It frequents marshy places.

Guards nor warders. "Guards" of a camp, "warders" of a castle.

Challenge. The usual challenge to the approaching stranger takes the form, "Who goes there?"

FISHING

This selection is taken from *Tom Brown's School Days,* Chapter IX.

PAGE 193.—*Would rise.* Tom was fishing with flies for bait; these would lie on, or be drawn along, the surface of the water.

Prowled. Implies stealthy movement.

PAGE 194.—*Keepers.* Gamekeepers.

The Doctor. Doctor Arnold, the eminent "Head" of Rugby School.

A fourth pounder. Implies that the three just caught each weighed a pound.

Laid his bones to it. "Shinning up." School-boy phrases appropriate to the circumstances.

PAGE 195.—*Made a dead point.* A gamekeeper's phrase for looking intently at anything. Derived from the pointer dog's habit of thus directing the attention of his master toward the whereabouts of the game.

His eye . . . told him. The fish loses its metallic glitter soon after it is taken from the water.

Beating the clump. Traversing it in all directions.

Straight hickory shoots. A description of the fishing-rod.

PAGE 196.—*He scrambles himself.* "Scrambles", drags.

Mind your fingers. Tom meant to use the rod on them.

Be you, be it. It is you, is it? The keeper has plainly been on the look-out for a long-suspected poacher.

Velveteens. The keepers usually wear velveteen coats and knee-breeches.

Med take your time. May take your time.

Gee. Give. (g hard)

To give him a black. To cast a slur upon him by nicknaming him "Velveteens". A "black" is probably a "black mark".

The return match is all his way. In cricket parlance means, he has every opportunity to get even.

PAGE 197.—*For men and fishes.* Humorously varied to suit the occasion; "for gods and men" is the usual phrase.

Calling-over. Calling over the roll at school, when his absence would be detected.

If he'll rise at silver. As a fish at a fly. He wonders what particular bait will be most likely to entice the keeper.

Two bob. Two shillings.

Not for twenty neither. Forcible rather than grammatical.

PAGE 198.—*The Tadpole.* A school-boy friend of Tom's, so nicknamed on account of his large head.

Rescue. A call to the boys to overpower the keeper and release Tom from custody.

Sorely puzzled. They did not know that Tom had given his promise to go quietly.

The rule about the banks. They had no right to fish on the farther bank of the stream.

THE FOUNTAIN

The poet sees in the fountain an image of the ideal human life, which gains an added loveliness, beauty, and energy from every changing phase of time and circumstance, and which, whilst always striving for what is highest and noblest, never murmurs at the lot assigned. He concludes with the wish that his own heart may receive from the fountain a like inspiration. The beautiful effects displayed by the fountain under sunlight, moonlight, and starlight are first depicted, those of the moonlight being especially beautiful.

The next three stanzas centre about its tireless and tameless energy; the seventh summarizes what precedes; the last contains the application to life.

The teacher will observe the paradoxical form of expression employed in "Motion thy rest", and "Changed every moment, Ever the same".

PAGE 199.—*Full of the light.* Refers to the sunlight gleaming on the spray of the fountain.

PAGE 200.—*Happy at midnight*, etc. From this point onward the fountain is endowed by the poet with life and feeling.

BREAK, BREAK, BREAK

The poem was written when Tennyson was immersed in grief on account of the death of his friend, Arthur Hallam. It was written, the poet says, "in a Lincolnshire lane at five o'clock in the morning". This is of little consequence, as the scenery before his mind's eye is that of Clevedon in Somersetshire, the burial place of the Hallams, where, from the top of the cliff, the eye traverses the broad estuary of the Severn with its moving ships. To the poet, the waves dashing on "the cold gray stones" seem to be singing a mournful dirge for the dead, and he wishes that he, too, could give expression to his feelings and so find relief.

> **But, for the unquiet heart and brain**
> **A use in measured language lies,**
> **The sad mechanic exercise**
> **Like dull narcotics numbing pain.**
>
> —*In Memoriam*

With the fisherman's boy playing with his sister in the surf, with the sailor lad fishing near the harbour bar, as

with the ships far out at sea, life goes on as usual, in its wonted channels; but to the poet all has been changed by his great grief, and life itself seems to stand still, or to have become a blank into which no joys may enter. In the outcry

> But O, for the touch of a vanish'd hand,
> And the sound of a voice that is still!

he at last finds partial expression for his desolation.

The teacher should observe how the mood changes from one of fierce unrest, almost revolt, at the outset, to one of patient and sad resignation, at the close.

Page 201.—*Break, break, break.* Observe the dirge-like monotonous repetition of the harsh-sounding word for its onomatopoetic effect.

Observe that the pictures are presented, first, those near at hand, afterwards, those more remote—the rocks on the shore, the children in the surf, the fisher lad in the bay, the ships out at sea.

But O, for the touch of a vanish'd hand. The ships returning to their haven suggest that long expected ship which would have restored Hallam to his native shore. He died at Vienna, while on a European tour with his father, the famous historian.

THE BED OF PROCRUSTES

The incident occurred during the journey of Theseus from Trœzene (Trœ-ze'ne) in Argolis (Ar'go-lis), where he had been brought up by his grandfather, to his father's court at Athens; a journey which he undertook on foot, in order to rid the country of the monsters and evildoers which infested it.

PAGE 202.—*What greater pleasure.* The entertainment of the stranger was the most sacred of Greek religious obligations.

Hear tales from them of foreign lands. This love of the strange, new, and marvellous was a passion with the ancient Greeks.

PAGE 203.—*They never saw the like.* Observe the double meaning. An instance of "tragic irony". Compare "as he never slept before", below.

Fits him to a hair. Hair's-breadth.

Churlish. Lacking in good manners, self-centred.

He shrank from the man, he knew not why. This is in the Germanic, rather than the Greek spirit. Oddly enough, Kingsley at once proceeds to tell why.

Till a horror fell on Theseus (Thē'sūs). Note the concreteness, given force by the use of the article.

PAGE 204.—*Their ware.* Their goods, what they had for sale.

Had laid down his faggot. Expresses his weakness and weariness.

PAGE 205.—*Who I am my parents know.* He had never seen or known his father.

Clapped his hands together. In grief.

PAGE 206.—*On thy youth.* On thee, because of thy youth.

But yesterday. Only yesterday.

Procrustes. Procrustes means the "stretcher".

Laid his hand, etc. To silence.

Evil death. Dreadful death.

PAGE 207.—*As green as a lizard.* Compare the previous comparison of his voice to a toad's voice.

Squeaking like a bat. A comparison frequently employed by the Greeks in speaking of the souls of the departed in Hades.

"BOB WHITE"

The poem is written in the new humane spirit, which regards the beautiful wild things of nature as made for man's delight and companionship and not for his cruel sport. Poetry of this kind should help to secure the necessary immunity for this beautiful bird, which, before the recent prohibitive restrictions upon its destruction, seemed likely to disappear altogether. The bird is surrounded in the poem with the rich, mellow atmosphere of the golden days of late September, an atmosphere of plenty, content, and good-will, to which the cricket lends his cheery chirp, telling of domestic peace in the home of nature.

PAGE 208.—*The zigzag rails.* The old-fashioned snake fence; a characteristic perch of this bird.

Purple leaves, etc. The colouring of autumn.

Snow-down. A beautiful comparison expressive of the softness and whiteness of the thistledown.

Bob White. The bird's call. This call is, however, only uttered in the spring, when the birds are mating or the female is brooding in her nest. In the autumn the note changes.

Amber. From the colour of the sheaves.

In rustling rows. When they stand "stooked up", or stacked.

Nodding. Well expresses the graceful drooping of the heavy heads of grain under a slight breeze.

Your whistle falling. Changing cadence, as the bird flits from place to place.

PAGE 209.—*Don't let's be strangers.* In appealing school-boy diction.

You teach your brood the game. Our sympathy with the bird is kindled by this human attribute.

Rainbowed thicket. Refers again to the autumn colouring, as seen through the haze referred to in "hazy uplands".

Creeks the cricket. The cricket derives its name from its "creek". The sound is made by rubbing the wing cases together.

Chorus. Usually refers to the part sung by several voices, perhaps employed here to indicate that the bird's song is self-responsive, or possibly only to its reiteration again and again.

Why should we not companions be? See introductory note.

RADISSON AND THE INDIANS

By virtue of the explorations of St. Lusson (San Lüssōn) to the waters of Lake Superior, and of Father Albanel up the Saguenay River, the French laid claim to the tract of territory in the region of Hudson Bay. The brothers-in-law, Groseilliers (Grō-zā-yā) and Pierre Radisson (Pyâr Rad-ēs-sōn), penetrated into the country beyond Lake Superior. Here they learned from the Assiniboines of a great inland sea lying far to the north. Failing to secure the support of the French Trading Company, they went to England, where they succeeded in interesting Prince Rupert in their scheme of exploration. In two small ships, they made a safe voyage to Hudson Bay, and at its southern extremity erected Fort Charles in honour of the English sovereign, Charles II. Here they entered into a profitable trade with the Indians; and their report induced the King to grant a charter, dated May 2nd, 1670, to "The Governor and Company of Merchant-Adventurers, trading into Hudson's Bay", of which Prince Rupert was the first governor. No sooner had the new Company begun

its trading operations than Radisson, becoming discontented with the treatment he received at the hands of the new officials, abandoned the English cause with the same versatility with which he had previously forsaken the French; and just previous to the opening of the story had taken and burned the little English trading post on the Island, in reprisal for similar amenities of the English toward the French traders, whom they wished to expel from these regions. The story is told with a good deal of dramatic power, and is interesting as an account of the early struggles of the Hudson's Bay Company, as well as of Indian character and habits, and the methods employed by the bold and often unscrupulous adventurers in keeping the Indians under control.

PAGE 209.—*The tribe.* Probably the Crees.

Pemmican. The dried lean of venison, pounded into a paste and moulded into cakes.

Those who make no such profession. The English.

PAGE 210.—*A dog.* The brave who had just spoken.

Had . . . adopted him. The practice of adoption is very common among the Indians. Many captives taken in foray were spared to replenish the tribal population.

PAGE 211.—*At the head of the Bay.* To Fort Charles.

Take this. The gift of the knife or dagger is the token of perpetual enmity.

Factory. So the trading posts of the Hudson's Bay Company were called; for example, York Factory.

PAGE 212.—*Sagamite.* Probably the much-prized Indian dish of parched rice or corn, pounded up with meat and flavoured with bear's grease and maple sugar. The root "sagam" which means "to grow" is a common one in many Indian languages.

Thy grandmother's skull. Many of the Indian tribes trace their lineage through the female line.

Three fathoms of tobacco. West Indian tobacco is still twisted into the form of a rope and sold by the foot.

Women's tobacco. In the absence of the genuine article, many substitutes, such as dried leaves, the inner bark of some trees, etc., were used to replace it. This was contemptuously called "women's tobacco". One of the lobelias is still called Indian tobacco.

In the country of the lynxes. Probably in the country of the Montagnais south of the divide, where lynxes were common and beaver scarce. This is simply another way of telling them to "go to the mischief".

THE BROOK.

This selection is the lyric in *The Brook,* first published in 1855. The brook at Somersby in southern Lincolnshire, where Tennyson's father lived, no doubt furnished many suggestions for the poem. The four sections of the lyric, each concluding with the lines:

> For men may come and men may go,
> But I go on for ever

are the interludes in the idyllic poem bearing the above title. The motive of the poem, as thus suggested, is the transitoriness of human life and affairs as compared with the permanence of nature.

The lyric has throughout the clear note of untrammelled joy and gladness.

PAGE 212.—*Coot.* A wading bird of the rail family, with a blue body, short tail, and lobated toes; the bird is about fifteen inches in length.

Hern. A heron; a wading bird, with long slender legs and neck.

Make a sudden sally. The brook is represented as lying at first concealed among the reeds and rushes of the marshy uplands frequented by the coot and hern, and then suddenly bursting into sight as it rushes down into the valley between fern-clad banks.

Bicker. Literally, "skirmish"; aptly describes the rattle and brawl of a stream along its stony bed.

Slip. Compare "I slip, I slide, I gloom, I glance". The word is a favourite with Tennyson, and he perhaps uses it to excess.

Thirty. Not specific, of course; the number probably chosen for its sound effect.

Between the ridges. Through the breaks in the line of hills.

Thorps. A thorp is a small village.

PAGE 213.—*Philip's farm.* Philip Willows is the garrulous old farmer whose name occurs in the reminiscences of Lawrence Aylmer, just returned to his English farm after twenty years' absence. See the poem.

I chatter, etc. The onomatopoetic effects suggest every change in the brook's course; those in this stanza are especially effective.

Sharps. The shrill sound the brook makes as it clatters over its stony bed; the "trebles" may perhaps signify the softer, mellower murmurings. Compare:

> **And now with treble soft**
> **The redbreast whistles from a garden croft.**
>
> *To Autumn*—KEATS

Eddying bays. Why "eddying"? Note the careful description, which is a leading characteristic of Tennyson's style.

Fret. Wear away; form curves.

Fallow. Cultivated but unseeded land.

Fairy foreland. Little promontory. Fairy suggests beauty and diminutiveness.

Willow-weed. A tall, purple flowering weed growing in damp places, represented in Ontario by two familiar varieties, one of which is often called "fireweed", as it grows densely in bush clearings which have been run over by fire.

Mallow. The lilac-flowered mallow is familiar to every one.

Tennyson was an enthusiastic collector of plants, and loved to look them up in his Baxter's *Flowering Plants.*

A grayling. A fish with a large dorsal fin, found in clear, rapid streams.

Waterbreak. A diminutive rapid, a shallow over which the water breaks in a slight fall. The word is a coinage of Tennyson's.

PAGE 214.—*Draw them all along.* "All" here includes trout, grayling, and foamy water flake.

I steal. Move slowly and silently, as if by stealth.

Hazel covers. Thickets; hazel shrubs grow thickly along the banks of streams.

Grow for happy lovers. Used by them as tokens of mutual affection.

I gloom, I glance. Tennyson is fond of the word "gloom" to signify "to darken".

> **For every movement gleamed**
> **His silver arms and gloomed.**

Gloom and glance. Depicts the river in shadow and in sunshine.

The netted sunbeams. The shadows cast by the ripples break the bars of sunshine into a net-work of shadow on the bed of the brook.

Brambly wildernesses. Brambles are the shrubs of the blackberry.

Shingly bars. The loose gravel banks which accumulate in a stream, and partially dam its current into small pools.

Cresses. Edible water plants of the family of *cruciferæ*; their thick, smooth leaves of rich green with their white flowers are to be seen in nearly every shallow stream.

"DO SEEK THEIR MEAT FROM GOD"

Psalm civ. 21. "The young lions roar after their prey, and seek their meat from God."

The story asks for the revision of the popular notion that wild animals are savage, cruel, and bloodthirsty; and shows that what is mistaken for these traits is the instinct by which they are to provide food for themselves, and most of all, for their young, in obedience to nature's divinest law.

PAGE 215.—*From the nearest neighbour.* We should have expected "its". The cabin and its surroundings, with the shiftless owner, are brought into contrast with the surroundings of the prosperous settler.

A shiftless fellow. One without energy or foresight.

The corner tavern. At the cross-roads, where it would be conveniently located for passers-by.

A land where one must work to live. Ironical cynicism.

Some more indolent clime. Where work would be unnecessary. Transferred epithet.

Stolen away. Suggests a forbidden visit.

He lifted up his voice. Expressed in the simple pathos of biblical language.

Startling the unexpectant night. "Unexpectant" is a coinage of Roberts'. Enlarge the condensed expression by a paraphrase, and note the adaptation of sense to sound.

PAGE 216.—*The lonely cabin.* This paragraph and the following furnish the weary traveller with almost sufficient excuse for disregarding the plaintive cry. What are these excuses?

Plodding wearily. Walking slowly and heavily.

Fowling-piece. A shot-gun used to kill birds and small game.

The mouth of the wood road. Suggests a narrow path through the wood.

PAGE 217.—*Squatter.* One who settles on land to which he has no claim.

With small favour. Understatement.

Half in wrath. Wrath at the neglectful father. The expression implies vexation on account of the trouble caused him by the father's neglect.

I reckon. I suppose. A colloquialism ascribed by most novelists to the backwoods settlers.

His precious father. Irony.

And him crying. For "whilst he is crying". The objective case makes the phrase exclamatory.

Doggedly. Stubbornly.

But louder, etc. The paragraph recites in more explicit terms the excuses given above.

Vagabond. Strictly, one who has no proper home; here "worthless".

In that wailing was a terror. Notice how the form of the expression emphasizes "terror" and converts it into something concrete and insistent.

He thought of his own little one. His conscience responds to the promptings of fatherhood.

PAGE 218.—*Sounds as if.* Observe the emphasis given by the colloquial use of the verb carrying its own subject.

It would be thoughtless superstition. See introductory note.

The food convenient for them. See prayer of Agur. "Feed me with food convenient for me." Proverbs xxx. 8.

PAGE 219.—*So exquisitely designed them.* Refers to their strength, cunning, and deadly swiftness. See above.

Whimperings. With hunger and loneliness.

Alder. The American alder, with the water-birch, grows in damp or wet places, in swampy ground, and along the river banks.

Reconnoitre. To examine the surroundings for signs of danger.

Ecstasy. The child was beside himself with fear.

A note in the cry. This prepares for the *dénouement.*

He had a vision of his own boy. The thought of his own child's security, as contrasted with the deadly peril in which he conceived the squatter's child to be, fills him with gratitude that he has been saved from a selfishness for which he could never have forgiven himself had he not reached the spot in time to save the child's life.

PAGE 220.—*Lithe.* Active, supple.

The author works up to his crisis with consummate skill.

A SONG OF THE SEA.

PAGE 222.—*The Sea . . . free.* The poem opens with an outburst of gladness. The poet's mood is a reflection of that of the sea, rejoicing in its untrammelled freedom. It marks the bounds of the continents, owning neither marks nor bounds itself.

It mocks the skies. Dashing its spume in the face of the skies, it is fancifully conceived as mocking; so with "plays with the clouds".

Or like a cradled creature. This, with the preceding line, gives a fine picture of the sea in calm and storm; both carry out the idea of freedom from all restraints.

I'm on the sea . . . ever be. These lines seem a little trivial, but they constitute the theme of the poem. The stanza theme is the peace and security of the sailor's life in calm and storm, though the italicized *I* in the last line suggests that others may not be so complaisant.

(*Oh! how I love*). The rather feminine parenthesis is compensated for by the robust vigour of the stanza as a whole.

To ride. The whole stanza follows naturally the concluding couplet of the preceding one.

Fierce, foaming, bursting. Climax.

When every . . . tune. The couplet carries with it the picture of the ship pitching from trough to crest of the wave; this idea is further developed in the lines following: the waves yawn beneath the ship until they seem to reveal the secrets of the deep, or carry her aloft upon the crest, where she may feel the full force of the wild southwestern gale. The stanza presents a magnificent picture of a storm at sea, with all its terrors suppressed by the light play of a lively fancy.

The dull, tame shore. Outlines the appropriate contrast to the picture just presented.

Backwards flew. Not simply to hurry back, but to alter his proposed course. Notice the alliteration which gives added emphasis to the words involved.

Like a bird. Suggest the points of likeness. The simile prepares the way for the rather startling revelation contained in the last line, which also introduces the next stanza. With how much truer sense of the poetic proprieties does Byron say: "For I was—as it were—a child of thee", etc. See Byron's address to the "Ocean", from *Childe Harold's Pilgrimage.* (Book IV, p. 216)

PAGE 223.—*The waves . . . morn.* In simplicity and wealth of suggestion, this is the finest line in the whole poem. Notice that the inversion in the last clause emphasizes the contrast. Compare the less vigorous effect in "The wave was white, the morn was red".

Red morn. A red sky in the morning portends storm.

The porpoise. It belongs to the whale family, of which it is a diminutive member. Shakespeare refers to the porpoise's wonderful prescience of coming storm in *Pericles,* II, i.

Scene 1. 3rd Fisherman—Nay, master, said I not as much, when I saw the porpus (porpoise) how he bounced and tumbled . . . a plague on them! they ne'er come but I look to be washed.

The dolphin has on his back a dorsal fin half the width of his body, extending from the crown of his head to within two or three inches of his tail. This fin is in colour a burnished yellow gold, in striking contrast with the dazzling peacock blue of the back.

With wealth to spend. He lacked inclination, not opportunity, to abandon a sailor's life.

The concluding stanza is marked, as it should be, by a subsidence of the livelier spirit of the preceding parts of the poem, and is linked to the preceding stanza by the thought that where he was born there he will die. It is not necessary to remind the teacher who has consulted the life of Barry Cornwall that the poem is a pure fiction so far as its personal element is concerned.

LITTLE DAFFYDOWNDILLY

This selection is taken from *Twice Told Tales.* Hawthorne is everywhere alive to that curious perversity by which human nature seeks happiness or escape from care and trouble along paths chosen by itself, instead of seeking it where it can alone be found, in a willing submission to the Law of Life. For exemplification of various phases of this idea see *The Golden Touch* and *The Scarlet Letter.* The purpose of the story is given in the last paragraph, namely, to teach that "diligence is not a whit more toilsome than sport or idleness". The teacher will observe that each of Daffydowndilly's successive experiences, while promising more of relief from toil, only adds to its burden.

PAGE 224.—*Since Adam.* "In the sweat of thy face shalt thou eat bread." Genesis iii. 19.

A certain awful birch rod. "Certain"—one of which the boy's recollections were specially vivid and particular.

PAGE 225.—*Seemed hard and severe, . . . in it.* Anticipates the lesson of the close.

PAGE 227.—*To make hay while the sun shone.* Hawthorne humorously restores the proverb to its original application.

PAGE 231.—*Epaulet.* The ornamental badge worn on the shoulder by military and naval officers.

PAGE 233.—*Bred in France.* The land of gaiety and romance.

Monsieur le Plaisir. Mr. Pleasure.

Some people . . . are of opinion, etc., *that old Mr. Toil was a magician.* This prepares the way for a better interpretation.

THE SANDPIPER

Read with this poem, Cooper's *Bob White,* p. 208; Bryant's *To a Water-Fowl,* Book IV, p. 377; Longfellow's *Fire of Driftwood,* and Burns' *To a Mouse.*

PAGE 234.—*Sandpiper.* There are many varieties of these, most of them being shore or marsh birds. The nest is a mere depression of sand or gravel in the beach, usually containing four small eggs placed with the small ends together. This prevents them being rolled out of position by the wind. They are coloured in such a way as to elude observation. The sandpiper is a companionable little fellow, keeping only a few paces ahead of the beach wanderer, and looking round with an eye of piercing brightness. The movement is rendered oddly quizzical by a beak of extreme length in comparison with the size of the bird.

Across . . . flit. The line presents a swiftly drawn picture of the companion figures as they pass to and fro "Across the beach", zigzagging onward as the driftwood is gathered.

One little sandpiper and I. This is the refrain, and carries in it the general meaning of the poem—"Are we not God's children both?"

Fast I gather. To provide against the approaching storm.

Bit by bit. Explained by "scattered" below.

Bleached and dry. The driftwood makes a quick fire of great warmth and brightness, as every lake shore camper knows.

The wild wind raves. What other evidences are given of approaching storm?

PAGE 235.—*Like silent ghosts.* The lighthouses are compared to the veiled and mysterious spirits of the tempest.

Close-reefed vessels. The sails are reduced in size, or "shortened", by tying in their lower portions with lines of ropes (reef-points) set in the sail at intervals.

Skims. Compare with "flit", above.

His sweet and mournful cry. Awakens the reader's sympathy.

Fitful song . . . drapery. Note the alliteration and consonantal repetitions. The sound conveys the sense.

Starts not. He is not startled.

He scans me. Scans, "examines me carefully", an evidence of his fearless familiarity; he recognizes her as a companion in the lonely paths by the sea, perhaps wonders a little what she is going to do with the little bundle of sticks she is rescuing from the waves, which "reach their hands for it".

Comrade, where wilt thou be to-night? In this there is a cry of love and pitying tenderness comparable with some of the finest passages of Burns. Compare

> **Ilk hopping bird, wee, helpless thing,**
> **That in the merry months o' spring,**
> **Delighted me to hear thee sing,**
> **What comes o' thee?**
> **Where wilt thou cower thy chittering wing**
> **And close thy e'e?**
>
> *A Winter Night*—BURNS

My driftwood-fire . . . to what warm shelter. Note the contrast. The teacher should try to impart some sense of the force and beauty of the description in which "the loosed storm breaks furiously" and "The tempest rushes through the sky". Notice how the change of rhythm contributes to the effectiveness of the description.

THE LEGEND OF SAINT CHRISTOPHER

Saint Christopher was a native of Lycia (Lis'i-a), or, as others say, a Canaanite, who flourished in the third century. "He was very tall and fearful to look at. So proud was he of his bulk and strength that he would serve only the mightiest masters." At length he entered the service of the Devil, but observing that his master quailed before the image of Christ he resolved to seek out and follow our Saviour. Him he finally found in a little child whom he attempted to carry across a river: when he would have sunk under his increasing burden, the child declared himself to be Christ and wrought a miracle to prove it. Christopher embraced Christianity, performed miracles, was martyred, and canonized. His image, which was thought to be a protection from sickness and the visitations of God, was painted of colossal size on the outside of churches and houses, especially in Italy, Spain, and Germany. The Greek Church celebrates his festival on the 9th day of May, the Roman on the 25th of July.

Like the great Giant Christopher it stands
Upon the brink of the tempestuous wave,
Wading far out among the rocks and sands,
The night o'ertaken mariner to save.

The Lighthouse—LONGFELLOW

The point of interest in the poem lies in the fact that the giant found his master in the guise of a little child, after seeking him among the great and mighty of the earth.

WILLIAM TELL AND HIS SON

William Tell is said to have lived in the earlier part of the fourteenth century, and to have taken a leading part in freeing his fellow countrymen from the Austrian yoke. The main authority for the story is the *Chronicle of Tschudi,* quoted in the easily accessible *History of Germany* by Wolfgang Menzel; the only variation being that in the *Chronicle,* Tell is made to say that he had not noticed the cap at all, but would do it homage for the future if released. The story here given presents Tell in a much more heroic light. It has often been questioned, but there is little, if any, doubt that the story, though considerably embellished, is, in the main, true.

PAGE 241.—*Altorf.* The chief town of the Canton of Uri (ö′rē). The four Lake Cantons, Uri, Schwyz (Shvēts), Unterwalden (Un′ter-väl-den), and Lucerne were concerned in the rising against the Austrians.

Gessler (Ges′ler). The governor of Uri and Schwyz.

PAGE 242.—*Refined act of torture.* To compel him to purchase his son's liberty and his own at the risk of slaying his son.

PAGE 243.—*To a linden tree.* The whole road here was lined with lindens.

And one arrow. By what clever trick did Tell manage to possess himself of the second arrow?

Roused himself . . . drew the bow, etc. Note the interrupted construction expressive of breathless suspense.

A MIDSUMMER SONG

The poem is a rich expression of the free and untrammelled joy of living; the joy in nature of a sense quickened by the first stirrings of a feeling so tender and exquisite that it is not yet recognized as love.

There is a sly humour in the easily-imagined situation. Polly and the miller's boy are taking advantage of their rather exceptional opportunities. Polly has other matters in mind than the driving of cows out of the corn-field, and surely the dusty old clattering mill is no place for the miller's boy on a day like this, when Polly is a-field!

THE RELIEF OF LUCKNOW

In 1857, the Sepoys in the service of the East India Company becoming disaffected because several of their regiments had been sent to Burma and China, and believing that Britain had been crippled by her recent struggle in the Crimea, broke out in revolt at Meerut. Their discontent was fed by designing tales that they were to be compelled to become Christians. At Cawnpore, Nana Sahib, after promising the British troops safe conduct, attacked and slew them, after they had laid down their arms; and, later, he brutally murdered about two hundred women and children captured at the same time. At Lucknow, the British troops, with a number of loyal Sepoys, held the Residency until Sir Henry Havelock came to their aid. It was not, however, until some months later, that they were finally relieved by Sir Colin Campbell.

Page 246.—*Without feeling that unutterable horror.* They would have at least the satisfaction of selling their lives as dearly as possible with their arms in their hands. The victims at Cawnpore had laid down their arms.

The engineer had said so. He would be able to estimate the length of time required by the sappers and miners of the enemy to effect an entrance into the citadel.

PAGE 247.—*Had fallen away.* Grown thinner and weaker.

The recollections of home. Most teachers and pupils will be familiar with the popular song based upon this letter, "Far away in Bonnie Scotland".

Father should return. Illustrative of the above.

Aroused by a wild, unearthly scream. The dreadful scream would sound still more terrible in the ears of one awakened by it from sleep.

Dinna ye? Do you not?

No dreaming. "No", Scottish for not.

PAGE 248.—*Slogan.* The war-cry of a Highland clan; here the martial music of the pipes.

My English ears. Unused to detecting the distant sound of the bagpipes.

To the slogan . . . to the Macgregor. The slogan and name of Clan Gregor were for a long time proscribed. The Macgregors inhabited the inhospitable tracts in the vicinity of Ben Lomond and the Braes of Balquidder (pronounced Balwhidder) and were deservedly famous for their courage and their unbridled ferocity. See *Macgregor's Gathering.*—SIR WALTER SCOTT

Shook his head. To indicate that there was nothing upon which to found a hope.

The Campbells are comin'! One of the most famous pieces of pipe music in Scotland; the slogan of the Campbells of Argyle (är-gīl').

PAGE 249.—*The voice of God.* The answer to their prayers for help was given in the strains of martial music.

Pibroch. Sometimes "the pipes"; here the music of the pipes.

Shrill, penetrating, ceaseless sound. How well these words describe the sound of the pipes.

In the residency. The official residence of the British representative.

The pipers marched around the table. An old Scottish custom still perpetuated at their national banquets.

THE SONG IN CAMP

The Crimean War, in which the allied armies of England and France laid siege to Sebastopol from October, 1854, to September, 1855, arose out of the ambitions of the Emperor Nicholas to acquire mastery of the Black Sea. England, however, jealous of the influence of a power which might block the gates of her commerce with the east, made an alliance with France and Turkey against him. The battle of the Alma had opened the way of the allies to Sebastopol, which they besieged only on the south, leaving the Russian lines of communication open between the town and the army to the north. The Russians, by the delay of the allies, were enabled to strengthen their fortifications and erect new ones. Of these the bastions of the Centre, of the Mast, of the two Redans, and of the Malakoff, are the most famous. In the battles fought in rapid succession at Balaklava, Inkerman, and Eupatoria, the Russians vainly attempted to dislodge the enemy. On the 18th of June, the French assailed the Malakoff, and the English the Redan, only to be repulsed with a loss of three thousand men; on the 18th of September, 1855, at twelve o'clock the batteries ceased to fire, and the French again threw themselves upon the Malakoff,

and captured it; though the English assault upon the Redan was again checked. The city was evacuated by the Russians. The war was closed by the Treaty of Paris, 1856. The incident of the poem may be assigned appropriately to the eve of either of the two assaults mentioned above, but more probably to the latter.

The song *Annie Laurie,* by William Douglas, may be found in any collection of Scottish song.

PAGE 250.—*The outer trenches.* It is said that during the three hundred and thirty-six days of the siege fifty miles of trenches had been dug to cover the approaches to one bastion alone.

In silent scoff. Suggests that it was impregnable. See above.

Belched its thunder. Metaphor. Note the felicity of "belched".

The forts. The Redan and the Malakoff.

Sing while we may. Let us be happy while we may.

Will bring enough of sorrow. Alludes to the havoc to be wrought at the storming of the forts.

Severn, Clyde, Shannon. Representative rivers of England, Scotland, and Ireland.

PAGE 251.—*A different name.* Whose?

Like an anthem. The song takes on a sacred character from the circumstances. It becomes a confession, such as warriors were wont to make to the priests upon the eve of battle.

He dared not speak. Why? Explain the contrast introduced here by "But".

Darkening ocean. The Black Sea.

The bloody sunset's embers. Fixes the time, but is also prophetic of the carnage of the morrow.

A fire of hell. In one single day seventy thousand projectiles were fired into the town.

Mortars. A short piece of ordnance used for throwing shells; so called from its resemblance to the druggist's common utensil of that name.

Nora and Mary. Characteristic Irish and English names.

PAGE 252.—*Still in honoured rest Your truth and valour wearing.* Still honoured, though dead, for your truth and valour. "Truth" here means loyalty to those beloved.

The closing lines give the "motive" of the poem.

AFTERGLOW

Men look back more fondly to the simple joys, than to the greatest triumphs of their earlier days.

The title *Afterglow* suggests rather the glow in the sky after sunset than the hues of sunset itself. In the poem, it is used in the latter sense; see closing line of the second stanza. What period of life corresponds with this time of day?

PAGE 252.—*Pæan.* A song of victory, such as *The Battle of the Baltic.*

What is the happiest memory? The rhetorical question implies that the poet is about to set right a mistaken notion. This is followed by two rhetorical questions of similar form, which are really statements of what the poet conceives to be commonly accepted opinions, followed by what he thinks is the truer view. This he introduces by the particles of deprecation "Nay, nay".

That thunders by at your feet. Brings up the picture of a triumphal procession in honour of a victor, and suggests the achievement of signal success of any kind.

The sweetness of life's repose. The sweet and common joys of home.

The ethical merits of the conclusion reached in the last stanza are perhaps open to question, but at any rate we are indebted to the poet for emphasizing a set of human relations too much disregarded in the hurly-burly of life, and for giving us in lyrical form the expression of a mood, delicate, tender, and true.

KING RICHARD AND SALADIN

The selection is from Chapter XXVII of *The Talisman.*

In 1187, Jerusalem was taken by Saladin, the noblest of the Saracens; Richard the Lion-hearted of England, and Philip Augustus of France led the Third Crusade for its recovery. They quarrelled, and Philip returned home. Richard carried on the war for nearly a year and a half. During this time he fell sick of a fever, and his generous enemy sent him fresh fruits from Damascus and snow from the mountain-tops. Courtly compliments were frequently exchanged between them. The great strength of Richard is illustrated by the weight of his battle-axe, with twenty pounds of steel in its head. The incident described in the lesson took place at the Diamond of the Desert at a point equally distant between the camps of the Crusaders and the Soldan, where a trial by combat had been arranged between the Knight of the Leopard and Conrade of Montserrat. The lists had been prepared by the Soldan, who was the host of the occasion.

PAGE 253.—*Pavilion.* A large tent raised on posts, with the roof sloping equally on all sides.

De Vaux. The rough, sturdy, and faithful attendant of the King.

It bore a strong contrast. The vividness of Scott's narrative depends greatly on his perception of contrast.

A broad straight blade. Compare with that of the Soldan, described later.

Azrael. The angel of death, who separates the soul from the body; corresponds to the Atropos (At'ropos) of Greek mythology.

PAGE 254.—*Melech.* King, so Melech Ric—King Richard.

Mace. A weapon of war, consisting of a staff headed with a spiked ball.

With the sway of some terrific engine. As if swung by some mighty machine; "sway" equals power, force.

Hedging-bill. A strong hooked blade used in trimming or pruning a hedge.

The Prophet. Mohammed.

Accurately. Carefully.

Brawn. Muscle.

Jackanapes. Strictly a mountebank, one who exhibits trained apes. Now applied to a silly worthless fellow. "Jackanape's fingers"—fingers that have never done any honest work.

PAGE 255.—*Reaping-hook.* A sickle.

By Our Lady. Our Lady—the Virgin Mary. An old form of objuration.

So broad. So outspoken.

Excalibur. The famous sword of King Arthur. The word "Excalibur" is of Keltic origin, and means "cut steel". Tennyson's *Coming of Arthur* describes how he received the sword; the *Morte d'Arthur* how he gave it up.

Opposes no steady resistance, etc. Yields to the blow. Richard had placed a steel bar on a block of wood in exhibiting his *own* mastery of the weapon.

A dull blue colour. Indicating a difference in the tempering of the weapon. The Saracens were celebrated for their manufacture of finely tempered weapons. The "Damascus blade" was everywhere famous.

PAGE 256.—*Meandering lines.* Each would show the line of union in the welding. It would appear that the blade was composed of many pieces of steel, each of which had been separately tested—to avoid the possibility of a flaw—before welding.

Balanced himself a little. Note the minutiæ of detail in the development of the picture.

A juggler's trick. De Vaux could not brook his master's defeat.

Gramarye. Sorcery.

The sort of veil. The veil worn by the Soldan to protect his head and face from the dust.

Floated. The lightness of the material shows the dexterity of the swordsmanship.

PAGE 257.—*Sleight.* Adroitness.

Hakim. The Soldan, disguised as a dervish, had healed Richard of a grievous malady. "Hakim" signifies physician.

Leech. A doctor, a physician.

A Tartar cap. This had formed part of his disguise.

Mahound. Also applied to Satan. An old corruption of Mohammed.

PAGE 258.—*The tattered robe,* etc. Observe the Oriental sententiousness of expression, here and elsewhere.

The Eastern dervishes affected poverty as an attribute of holiness. They were greatly revered and were believed to be endowed with superior wisdom.

ENGLAND'S DEAD

The poem is representative of Mrs. Hemans' diffusiveness and prolixity, and at the same time of her sweet simplicity of expression and admiration for devotion and sacrifice.

The setting of the poem may be outlined as follows: A stranger visiting Britain asks some one he meets to show him the mausoleums, such as are reared in other lands over the graves of the illustrious dead. This offers opportunity for the reply that there is no place on land or sea not hallowed as the resting-place of England's honoured dead. A prosaic reply would have indicated Westminster or St. Paul's Cathedral.

The stanzas are in pairs of closely correspondent form. The second member of each pair stands in contrast with the first. That the fierce inhospitalities of nature have no power to disturb those whose work has been done so faithfully and well, may be given as the general meaning. Somewhat out of drawing seem the following expressions: "By the pyramids o'erswayed", "And free, in green Columbia's woods, the hunter's bow is strung". They seem to be mere picturesque additions for the sake of local colouring.

PAGE 258.—*The Ocean Isle.* Britain.

O'er Glory's bed. Over the graves of heroes.

Free, free. However fast or far you sail.

Pyramids. Erected by the Pharaohs as mausoleums or treasure houses.

O'erswayed. The land seems to lie in subjection to their majestic, overtowering masses.

The noonday reigns. Fierce heat prevails.

The angry sun. Personification.

PAGE 259.—*The hurricane.* Refers to typhoons, fearful cyclones in these seas.

The torrent-floods. The great American rivers. To which of these is the description peculiarly applicable.

Columbia (America). These are two names for the western continent, derived from their first discoverers. Who were these?

Like rose leaves. Explain the purpose of the simile.

Fresh wreaths. Of pine boughs. The allusion is to the wreaths placed upon the graves of the illustrious dead.

Roncesvalles' field. The scene of a famous battle, and hence the field of glory. Here Charlemagne was defeated, and his bravest knights slain. (Pronounced Ron-thes-val'yes)

PAGE 260.—*The cold-blue desert.* That is, of icebergs from the Arctic seas. The frozen seas.

Their course . . . is done. They sail the seas no more.

Observe the cyclic form of the poem, the first two stanzas corresponding in form with the last two.

HOHENLINDEN

The poet describes the battle with the vividness of an eye-witness. He, indeed, saw some of the battles of this campaign, though not the battle here depicted.

Napoleon's General, Moreau, in command of the French army in Germany, met the combined forces of Austria and Bavaria under the Archduke John, at Hohenlinden on December 3rd, 1800, and utterly routed them. Their loss was eight thousand men killed or wounded, twelve thousand prisoners, and eighty-seven pieces of cannon. Moreau followed the Austrian retreat to within a few leagues of Vienna, where an armistice was

concluded, which delivered to the French the Tyrol and the valley of the Danube.

PAGE 260.—*Linden.* Hohenlinden in Upper Bavaria, twenty miles east of Munich.

When the sun was low. The night before the battle.

All bloodless. Contrasted with "Linden's hills of stainèd snow".

The untrodden snow. The battle was fought in the midst of a blinding snowstorm.

Dark as winter. The water would look black as evening closed, in contrast with the whiteness of the snow. This description of the river gives the proper emotional colouring to the scene to be described.

Iser. This river flows past Munich, and after a course of one hundred and ninety miles, joins the Danube. It is several miles from Hohenlinden.

PAGE 261.—*Another sight.* Other than the still white winter plain, hill, and forest.

At dead of night. Conveys a feeling of dread. The Austrian and Bavarian troops began their march two hours before dawn, and debouched from the wood upon the plain near the village of Hohenlinden at nine o'clock in the morning.

Fires of death. The flash of artillery.

To join the dreadful revelry. The horses, too, are inflamed with the lust of battle.

The bolts of heaven. The lightning flash followed by the thunder.

But redder yet. The battle is just beginning.

Yon level sun. The battle began shortly after sunrise on the short December day.

Frank. The French. See Robinson's *Introduction to the History of Western Europe.*

Hun. The Austrians.

On, ye bravē. The figure of vision is employed as though the battle were going on before the eyes of the reader.

Munich. The capital of Bavaria.

Wave, Munich. An exhortation to the Bavarian soldiery to charge in all the splendour of battle array.

Chivalry. The meaning of the word is ambiguous; sometimes referring to "cavalry", sometimes to the pride of valour. Both these meanings are included here.

PAGE 262.—*Few, few.* Note the repetition for the sake of force. At the same time it retards the rhythm and introduces the note of sadness. Observe the contrast between "Few" and "many".

Part . . . meet. Part after the charge in which they had met.

The snow. Develop the metaphor.

Every turf. Compare with the conclusion of Byron's *Waterloo,* Book IV, p. 311.

Assign a title to each of the three scenes depicted in the poem.

THE DREAM OF THE OAK TREE

This selection is an allegory embodying the idea of immortality and a blessed reunion beyond the grave. The time appropriately chosen is Christmas Eve, since Christ is the pledge of our immortality. The teacher should not concern himself with the interpretation, until the story of the allegory is fully grasped by the class. Note the careful introductory comparison between the life of the oak and the life of man, and their times of waking and sleeping. Since the oak sleeps through the winter, it may be sup-

posed sometimes to dream, and when more appropriately than when its slumbers are stirred by the Christmas bells?

Page 262.—*Three hundred and sixty-five.* Obviously selected to correspond with the number of days in the year.

Wakes. Remains awake.

Page 263.—*All that the tree had beheld in his life.* It is a literary superstition that the events of one's life flash before the imagination at the approach of death.

Halberds. A long-handled battle-axe with a spear-tipped shaft.

Æolian harp. An instrument consisting of a box in which strings are stretched. The strings produce sweet music when played upon by the wind.

Travelling apprentices. Travelling, as was once customary, from place to place to complete their trade education.

A warm life stirred in the earth. The old life having passed away, the new life is born in it.

His crown grew fuller. Fuller of branches and foliage. The crown is the tree-top.

Page 264.—*Birds of passage.* Migratory birds passing over a country in their flight from zone to zone.

Share in his glory and gladness. This becomes the theme of the rest of the selection.

THE DEATH OF THE FLOWERS.

Bryant's style is here, as elsewhere, marked by a severe accuracy and propriety of language, alike in his choice of words and in his sentence structure. Not less was his regard for scientific accuracy of detail. Note the succession in which birds and flowers are described as dis-

appearing. The mood is suggested in the first line. It is one of melancholy sadness, scarcely relieved even by the contrasts introduced in stanzas two, three, and four. The idea mainly emphasized, if not the theme of the poem, is that the most precious things of life so soon perish. While the pupils should, throughout the year, have been familiarized with the images from nature here employed, the teacher should avoid, when the lesson is reached, making it into a nature study discussion.

PAGE 267.—*Sere.* Parched.

They rustle to the eddying gust, etc. An evidence of their lifelessness.

The fair and good of ours. Our loved ones.

Calls not from out the gloomy earth. As the spring rain would.

PAGE 268.—*The wind flower.* The anemone.

Orchis. Known also as orchid.

The brightness of their smile. Personification. Select other examples.

As still some days will come. How would the meaning be modified if "will" were omitted? "Will", in spite of the season.

Their winter home. Describe.

Twinkle in the smoky light the waters of the rill. The line is the only one in the poem in a lighter strain.

The smoky light. Explained by the condition of the atmosphere in late autumn.

The south wind, etc. A beautiful bit of personification, gathering up in conclusion the sentiment in the poem.

Select from the poem the passages in which the fate of humanity is compared to the fate of the flowers.

'TIS THE LAST ROSE OF SUMMER

The motive of the poem is given in the two concluding lines:

> Oh! who would inhabit
> This bleak world alone!

Life is worthless without the sweet companionship of those we love.

Moore's genius is at its best in his songs of love and friendship. The sweet, sad melody of his characteristic rhythms is especially suitable to these themes. Compare with this poem *The Meeting of the Waters.* The present poem is free from the overloaded imagery in which he sometimes indulges even in his masterpieces. Apart from the personification, there is but one figurative expression in the whole poem. In other words, he relies solely upon the beauty, the propriety, and the naturalness of the sentiment for poetic effect, and this is the ideal of lyric poetry.

Construct from the poem the incident upon which it may be supposed to be founded. The poet, observing a solitary belated rose in his garden, scatters its petals upon the ground, and desires for himself under like circumstances, a similar fate.

PAGE 269.—*To reflect back her blushes, Or give sigh for sigh.* Note how the attributes of personality increase in life and value throughout the stanza. At first it is only a rose. "Alone" gives the first hint of personification, "companions" enlarges this, then "kindred", then "lovers".

To pine. Contrasted with the anticipated "to bloom".

Shining circle. The metaphor is that of a ring set with gems.

True hearts. Friends.

Fond ones. Lovers.

A ROMAN'S HONOUR

Carthage had made herself mistress of the northern coast of Africa from the Straits of Gibraltar to the Gulf of Sidra. She deemed it essential to her commercial supremacy to assume control of the islands in the Mediterranean. It was upon the Island of Sicily nearly adjacent to her position on the African coast that she came into contact with the Roman power; and then began the First Punic War (B.C. 264-241). In the course of this war, the Roman Consul, M. Attilius Regulus (Attil'li-us Reg'u-lus), sailed for Africa, and occupied a strong military position at Clupea to the east of Carthage, and soon made himself master of two hundred places along the coast. The Carthaginians in distress sued for peace, but being unwilling to accept the terms proposed by their haughty conqueror, secured the assistance of Xanthippus (Xan-thip'pus), the great Greek general, who thoroughly reorganized their forces, offered battle to the Romans and utterly routed them. Regulus and five hundred of his troops were taken prisoners. Some years later, the tide of victory turned again, and the consul, Cæcilius (Cæ-cil'i-us), defeated the Carthaginians in a great battle in the neighbourhood of Panormus (Pa-nor'mus). Desiring peace and an exchange of prisoners, they sent Regulus on the mission described in the selection.

Thanks to their god. The Phœnician god Moloch was worshipped by burning human sacrifices upon his altar.

PAGE 270.—*Having first made him swear,* etc. He was given his liberty on condition that, failing in his mission, he would return to captivity.

They little knew, etc. Still they must have conjectured it or they would not have let him go. The sentence, how-

ever, has the merit of preparing the way for the story which follows.

The captive warrior. This description represents him in heroic light.

PAGE 271.—*Of his own city.* Why not simply "the gate of Rome"?

The barbarian's slave. The Romans, among other things, imitated the Greeks in regarding all outside nations as mere barbarians.

The Senate. The governing council at Rome, composed originally of the older men. (Compare *senex.*)

Strangers. Foreigners. Regulus, the slave, no longer claims Roman citizenship.

His wife, Marcia, etc. (Mar'she-a). The paragraph is a pretty close transcription of HORACE, *Odes,* Bk. III, Carmen v.

To the little farm. Assigned by Horace to Venafrum or Tarentum, both localities of remarkable fertility.

The Campagna. The flat country lying to the east and south of Rome.

Conscript fathers. Originally *patres et conscripti,* fathers and conscripts. "Conscripts", as their names were enrolled in a register. The fathers were originally the patrician senators; the conscripts, those raised from the plebeian ranks to senatorial dignity.

On the part. On behalf of.

PAGE 272.—*That his enemies had given him a slow poison.* Other accounts, however, say that he died merely from neglect and want of proper nursing.

Even to Romans. Who like himself might have been supposed to share his ideals.

As his oath had been wrested from him. Is "by force" necessary here? It is still held as a legal maxim that an oath extorted under duress has no validity.

To dishonour me. By persuading him to act dishonourably.

PAGE 273.—*Of the rest.* Of the future.

His wife wept. Her complaints indeed were so loud, then and afterwards, that, to satisfy her, she was given the custody of two Carthaginian prisoners, Bostar and Hamilcar, whom she treated with the utmost barbarity.

THE FIGHTING TÉMÉRAIRE

This poem is from *The Island Race.* The *Téméraire* (Tā-mā-rār′) was a battleship, captured from the French at the Battle of the Nile, August 1st, 1796. She fought next to the Admiral's ship *The Victory,* at the Battle of Trafalgar, October 21st, 1805. She is the subject of Turner's great picture, "The Fighting Téméraire".

The poem is remarkable for its rhythmic flow, and its freedom and vigour of expression. British gallantry, daring, and devotion, and the never-dying fame which is their reward, are the poet's favourite themes.

The metrical arrangement will repay close study. Note the positions of recurrent or slightly varied lines in the stanzas. Note also the arrangement of the lines.

The three parts of the poem describe: (1) The preparation for the battle. (2) The commencement of the battle. (3) The passing of the ship and crew. In one and two, the song of the gunner's lads is given; in three, the phantom voice sings.

PAGE 273.—*Eight bells.* As the length of each watch is four hours, and the bells are sounded every half hour, eight bells would denote the conclusion of the watch. The time would be eight in the morning.

Gunner's lads were singing. The gallantry of the lads is shown by their joy on the eve of battle, and is expressed in their song which follows.

She rode a-swinging. Riding at anchor; swinging from side to side at the action of the waves.

PAGE 274.—*Oh.* Expressive of an ardent wish.

The linstock. Is a cleft stick in which a match is fixed for discharging a cannon.

The round shot. The cannon-balls.

The . . . biting. Note the metaphor. The round shot crush and splinter the timbers of the enemy's ship as though they had been bitten and broken by some fierce beast.

It was noontide ringing. The Battle of Trafalgar began about nine o'clock in the morning.

Her way was winging. Refers to her rapid movements under canvas.

Loaded. Note the succession of events. Compare with "polished", above.

We'll all be one in glory. The glory of the battleship will be shared by her crew.

There's a far bell ringing. Indicates the passing of the ship. Ship and crew have alike passed away. The bell is become a phantom bell on a phantom ship. The song of the gunner's lads is sung by a phantom voice. In other words, ship and crew alike are become a glorious memory still living to inspire the soul of song.

Fading down the river. Fading into the past.

DON QUIXOTE'S FIGHT WITH THE WINDMILLS

The selection is from *Don Quixote* (Kē-hō'tā or Quix-ot), by Miguel de Cervantes.

Quixote. Quixada, a Spanish gentleman of small means, lived in a little village of the Province of La Mancha with his housekeeper and his niece, and on terms of intimacy with the priest and with the barber-surgeon. He became infatuated, through much reading of books of chivalry, with the exploits of knights-errant there recorded, and in the desire to emulate their glorious deeds furbished up the armour of an ancestor, selected a strapping wench of the neighbourhood as his lady patroness, mounted his rickety old mare, and set forth in quest of adventures. These, unfortunately, came only too soon, and having boldly attacked a company of merchants whom he met on the road, he was returned in grievous case to the home and friends he had left. These, ascribing his misfortunes to the influence of the books of chivalry, took the bold step of burning the whole library, explaining its loss to their master as due to the machinations of Freston, a notorious sorcerer. Quixada, who had by this time adopted for himself the name of Don Quixote, as more in accordance with his present dignity, had also acquired the services of a simple-minded and loyal countryman, Sancho Panza, as his squire. Nothing daunted by his previous misfortunes, after undergoing the necessary repairs, he made a second essay into the world of Chivalry and Romance. The adventures here recorded took place early in his second expedition.

To fight with windmills has become a proverbial expression for a foolish and useless attempt to make head against overpowering odds, or to run one's head into dangers which do not properly lie in one's way, and the adjective "quixotic" has been used to express foolish though chivalrous self-sacrifice. Don Quixote is often referred to in literature as "the knight of the sorrowful,

or rueful countenance". This is in accord with Cervantes' description, which makes him a man of about fifty, of spare though sinewy figure and melancholy aspect.

PAGE 275.—*Sir Knight-Errant.* In his relations with his inferiors Don Quixote was as punctilious as he was considerate and kind.

About the island. According to the usages of chivalry, the Don had promised his servant the government of one of the islands he was to acquire as the fruit of his exploits.

Make shift. Manage somehow or other.

Never so big. Often corrupted into "ever so big".

PAGE 276.—*Outrageous.* Intolerable, monstrous.

PAGE 277.—*Conceit.* Opinion.

Was he sensible of. Did he perceive.

Briareus (Bri'a-reus). The hundred-handed giant of classical mythology.

Arrogance. Explains "outrageous" above.

Lady Dulcinea. The country girl of the introduction.

Couching his lance. Setting it in the position for attack. The right side of the breastplate had a projection to receive the shaft of the spear, which when thus placed was said to be "couched", or in rest.

PAGE 278.—*Presently.* At once, or almost at once.

Shivers. Splinters.

Mercy o' me! Abbreviated from "The saints have mercy on me!"

Unless . . . windmills in his head. Unless his brains were topsy-turvy like the motion of the mill sails.

Nothing so subject, etc. Under all this misfortune the knight still preserves his philosophic dignity.

Inveterate. Deep-rooted.

PAGE 279.—*Shoulder-slipped.* Lamed in the shoulder.

So many Moors. For five hundred years, until the fall of Granada, the Moorish capital in 1491, continual wars had been waged between the Moors and Christians in Spain. These wars were celebrated in the Spanish romances.

Holm. The evergreen oak.

PAGE 280.—*An't please you.* If it please you.

Sideling. Leaning to one side.

And yet Heaven knows my heart. The good-natured but plebeian Sancho feels, though he fears to say so lest he should offend his master, that a little pride might well be sacrificed for the sake of an easeful groan.

THE ROMANCE OF THE SWAN'S NEST

A romance originally meant a tale of wonderful exploits written in verse in one of the Romance languages. These tales centred around such worthies as King Arthur and his Court in Britain, Roland and Oliver in France, and Bernardo del Carpio and the Cid in Spain. In mediæval times, knights-errant set forth to redress all manner of wrongs under the warranty of their lady-loves, who usually gave them, on their departure in quest of adventures, some gift in token of their favour, and suitably rewarded their successful return. Why is this poem called a romance?

The poem is an exquisite picture of ingenuous and artless childhood, with its dreams and fancies, and the inevitable disillusionment. The preface of the poem is:

> So the dreams depart,
> So the fading phantoms flee,
> And the sharp reality,
> Now must act its part.

The two opening stanzas present a picture which might well be the subject of a black-board sketch.

PAGE 281.—*Showering down.* The shadows of the ceaselessly moving leaves for ever changing place, seem to fall like a shower.

She has thrown her bonnet by. The picture of childish freedom from all care is perfect.

The smile she softly uses. The smile of childish confidence, that all good things will come for the wishing.

Discover. Reveal.

Notice the childish way in which the picture of the noble lover, irresistible, tender in the bower as he is terrible in the field, flashing along upon his red-roan steed with the flowing mane, to the wonder of the amazed rustics, is built up bit by bit; and above all, the childish favour she proposes to extend to him.

PAGE 282.—*That takes the breath.* Through excessive admiration. Compare the still more effective expression below, "strike ladies into trouble". He must be a sort of Lothario (Lo-tha'ri-o) or Don Juan (Ju'an) to satisfy little Ellie. Notice throughout the deft and light touches of ironical humour.

Housed in azure. A housing is a horse-cloth. Silver and azure would naturally impress a girlish fancy.

Shepherds look behind. Turn and take a second look after he has passed.

Will not prize. All his splendour is to be nothing to him; her love is to be the only thing he prizes.

Build the shrine. She is the only saint of his devotions.

For thy grace. For thy favour.

Rise and go. She is as haughty and exacting as the noble dames of old romance.

PAGE 283.—*With a yes.* His distress is to be so great that she almost relents.

Nathless. Nevertheless.

And dissemble. Pretend a carelessness she is far from feeling.

Light to-morrow with to-day. He is to adopt the mission suggested in her words "For the world must love and fear him", and to comfort himself with her implied promise.

Very amusing is the assumption by little Ellie of the airs of the Grande Dame. Like Don Quixote, she had constructed for herself from her books of chivalry a world of Romance; but what is charming *naïveté* in the child becomes simply grotesque folly in the old man. Whether there is here also a secondary interpretation of the poem as a literary criticism, as some passages seem to suggest, is a matter which need not much concern us. The poem has an obvious purpose, taken at its face value.

The hills . . . the river. These were the boundaries of her present life, beyond which the wide world lay.

To make straight distorted wills. To compel the bad to righteousness.

To empty the broad quiver. A quiver is a case for holding arrows. So that the metaphor means, to deprive the wicked of their power to do evil.

Three times. The numbers "three" and "seven", especially the former, had the sanction alike of convention, ceremony, superstition, and romance which, with some nobler elements, was a mixture of the other three.

A young foot-page. Knights were accompanied each by his page, who carried his messages and performed his lighter tasks. The post, though not necessarily, led to

the dignity of "esquire" and prospectively to that of "knight".

Gage. Strictly a pledge, but commonly employed to mean something sent in token of a pledge. The gage here is sent as a pledge of love and fidelity.

For thy pity's counting. To consider mercifully. Compare "for thy grace", above.

Guerdon. A reward of service.

PAGE 284.—*I am a duke's eldest son.* The revelation is made quite in the manner of old romance.

Soul-tied by one troth. Wedded. A fine imitation of the high-flown language of romance.

That swan's nest. The highest favour which the little twelve-year-old maid can conceive.

With her smile. Of full confidence in the future.

Copse. A close growth of low trees.

Osier. A pliable shrub growing in wet places, used in England in basket-making; represented in Canada by the red and yellow osiers.

PAGE 285.—*Sooth.* In truth.

Read Arthur's address to the Queen in *Guinevere*:

> **To ride abroad redressing human wrongs,**
>
> **. . . . . .**
>
> **And love of truth, and all that makes a man.**

MOONLIGHT SONATA

A sonata is a musical composition, consisting of several movements, as allegro, sprightly; adagio, slow; scherzo, playful; etc.

PAGE 285.—*It happened at Bonn.* Note the short opening sentence suggesting that the story is one of special interest.

Bonn. In Prussia, where Ludwig von Beethoven (Bā-tō-ven) (1770-1827), the greatest of the world's musical composers, was born. His dissolute father, who was court musician to the Archbishop of Cologne, gave him a thorough musical education to enable him to support the family. In 1792, he removed to Vienna to complete his musical education. Here, about 1800, deafness began to overtake him. His last days were spent in disappointment and poverty. He was, however, accorded a magnificent state funeral.

I wished him to take a walk. Absorbed in work, Beethoven neglected to take care of his health; this, with the depression caused by the impairment of his hearing, was a continual source of anxiety to his friends.

Sonata in F. One of Beethoven's most famous works.

The finale. The close of the composition. (fē-nä′lā)

Cologne. A city in Germany on the Rhine. (Ko-lōn′)

PAGE 286.—*Feeling, genius, understanding!* Shows the hunger for an understanding appreciation—too often lacking—felt by the musician.

You wish to hear, etc. Beethoven's confusion arises from his desire to conceal his name and yet to gratify the girl's longing.

PAGE 287.—*The spell.* The constraint occasioned by the interruption, at first so unwelcome.

How, then, does the young lady, etc. The broken-off question is answered, when he discovers that the player is blind.

I—I entreat your pardon. His ready sympathy would be sharpened by his own impending affliction.

He seemed to be inspired. What was the source of the inspiration?

PAGE 289.—*His glorious rugged head and massive figure.* A brief, but accurate description of the musician. See photographs.

A wild, elfin passage. The scherzo movement referred to above.

Agitato finale. A hurrying close.

Read in connection with the selection Frances Ridley Havergal's poem, *The Moonlight Sonata.*

THE RED-WINGED BLACKBIRD

The poem is the fond, sad recall of vanished youth. It may be compared as to mood and manner of treatment to Christina G. Rossetti's poem, *The First Spring Day.* See Book IV, p. 17.

Describe in your own words the appearance of the bird. Select the expression directly descriptive of the bird's song. What emotion does the song of the bird suggest or inspire in the heart of the poet? What recollections does the song arouse? Upon what characteristic of the bird is emphasis specially laid? What is the refrain? Select two instances where the drift of ideas is interrupted, to give intensity to the expression of emotion.

The poet's description of the bird's song is also applicable to the poem.

PAGE 290.—*Black beneath as the night . . . glow.* Note the contrast between the terms of the similes.

Morning glow. The red glow of sunrise.

Sooty. Dull black, like soot.

Throat . . . float. Note the internal rhyme.

Float. Well expresses the low, smooth note of the bird.

Ravishing. Filling the hearer with a passionate joy.

Liquid, low. Note the equivalence of the consonants with those in "O-ke-lee".

Bliss that ne'er can flee. An implied contrast; the bliss of life fails, but the bliss of the bird's song, never.

Sweet fall. Sweet cadence, falling from one note to another.

PAGE 291.—*To thrill my frame.* Compare "Ravishing", above.

The night is tenderly black . . . bright. These lines are in poetic correspondence with the two opening lines of the poem.

That old, old spring is blossoming. Its recollections are so vivid as to approach reality. Note that "In the soul and in the sight" is a climax.

Brings my lost youth back. An amplification of the above.

The swale. Colloquial. The red-winged blackbird frequents marshy lands, overgrown with reeds and rushes.

TO THE CUCKOO

The poem is a delightful expression of the poet's joy in the freshness and beauty of spring, given concentration and intensity by being addressed to the cuckoo. Apply the criticism. Compare as to mode of treatment *The Red-winged Blackbird,* Wordsworth's *To the Cuckoo,* and Edmund Gosse's *Return of the Swallows.*

The poem falls into two divisions: (1) The poet's welcome to the bird. (2) Regret at his departure. The last stanza is the conclusion, identifying the bird with perpetual spring.

What appellations are given to the bird? How is his return prepared for and welcomed? Note throughout the poem the continued use of personification. What fixes

the time of his arrival, of his departure? Who join in the welcome? What special characteristic of the bird is emphasized?

PAGE 291.—*Beauteous stranger.* The bird is merely a visitant.

Thy rural seat. A country seat or residence. Paraphrase the whole line.

PAGE 292.—*What time.* When.

The daisy decks. Alliteration. Compare "birds among the bowers", "wandering through the wood", "pull the primrose", etc.

Thy certain voice. The cuckoo never disappoints.

Hast thou a star. The poet wonders by what instinct the bird divines with such accuracy the time for his visit.

The rolling year. The revolving year, referring to the recurring seasons; the expression is as old as Homer.

Visitant. A visitor whose stay is brief.

The primrose gay. For similar order in like case compare "And pu'd the gowans fine". "Gay", though specially appropriate here, is rather in the nature of a fixed epithet.

Thy vocal vale. The vale made vocal by thy call.

Sweet bird. Note the simplicity of the address as the tone sinks to sadness.

No sorrow in thy song, No winter in thy year! Note the poetic correspondence, and observe that the lot of the bird is contrasted with the lot of humanity. For a similar contrast see Shelley's *Skylark*:

> We look before and after,
> And pine for what is not:
> Our sincerest laughter
> With some pain is fraught;
> Our sweetest songs are those that tell of saddest thought.

THE STORY OF A STONE

This selection presents in a graphic and popular way, with something of a story interest, the successive Geological Ages of the world, which are given roughly below:

Life Forms	*Rock System*
Age of Man	Recent
Age of Mammals	Tertiary
Age of Reptiles	Secondary
Age of Acrogens and Amphibians	Carboniferous
Age of Fishes	Devonian
Age of Invertebrates	Silurian System
Archæan Age	Laurentian System

PAGE 293.—*Washed the highest crests of the Alleghanies.* This implies that the emergence of the Laurentian surface from the ocean was earlier than that of the Alleghanies.

Wrote its name. Refers to the "ripple marks" on the face of these rocks, supposed to have been carved by the action of the tides.

The Pictured Rocks. The Pictured Rocks in Michigan on the south shore of Lake Superior are sandstone cliffs about 300 feet in height.

A Polyp. Also denominated as a radiate. See illustration, p. 294. The name, which means many-footed, is explained below, "a whole row of feelers". The coral polyp is propagated either from an egg or by branching; both these modes are referred to in the lesson.

Gathering little bits of limestone. The coral polyp is composed of gelatinous and almost transparent tissue. The animal, however, has the power of extracting carbonate of lime from sea water and depositing it within its own body.

PAGE 294.—*Favosite* (Fav'o-sīte). From Latin *favus,* a honeycomb.

A great rush of muddy water. This rush lasted for many centuries and deposited the next stratum overlying the Silurian beds.

PAGE 295.—*Trilobites.* Existed in great numbers from the earliest ages, reaching their maximum development in the Silurian period. The carapace, or shell, was convex above and concave below, divided transversely into a number of movable joints, several of those in front being always consolidated to form its head, shield, or buckler. The whole shell is divided longitudinally into three lobes, hence its name. Specimens may be easily collected along the northern shores of Lake Ontario.

First fishes. These appeared in the Devonian age. They belonged to the two orders of *Ganoidei* (garfish, sturgeons, and mudfishes) and *Placoidei* (sharks, skates, and rays). The Ganoidei derived their name from their thick, bony, enamelled scales.

The long, hot, damp epoch. "The climate of the coal period was undoubtedly characterized by greater warmth, humidity, and uniformity, and a more highly carbonated condition of the atmosphere than now obtain." This view is, however, now seriously questioned.

PAGE 296.—*Huge reptiles.* The characteristic animal life of the Secondary period.

Strange four-footed animals. It was in the Tertiary period that the mammals and all the other great types of vertebrate life were developed.

For a fuller account see *Ontario High School Physical Geography,* Chapter XVI. Compare it with the story in our text.

THE SNOW-STORM

This poem from Whittier's *Snow-Bound* is described as a winter idyll. The poem is introduced by a quotation from Emerson's *Snow Storm*. It is dedicated to "The memory of the household it describes". This was the Whittier family, who lived near Haverhill, Massachusetts. Burroughs has described *Snow-Bound* as the "most faithful picture of our northern winter that has yet been put into poetry". The poem in form is finely illustrative of the author's directness, simplicity, common sense, and good taste. In matter, it brings out his understanding love of outward nature. The scenes introduced are clear cut and sharply defined. Assign an appropriate title to each.

PAGE 298.—*That brief December day.* Refers to the early darkening due to the oncoming of the storm, as well as to the short day periods of this month.

Cheerless. An interpretation of nature. Select others.

Hills of gray. What colour would they have taken on a bright day?

Darkly circled. That is, by storm clouds; the sun is shining through these.

A sadder light. Compare note on "cheerless", above.

Waning. Compare with "waxing", as to meaning.

Bitterness of cold. For "bitter coldness"; compare these expressions as to force.

That checked mid-vein. "Mid-vein" suggests suddenness. Compare such expressions as "He checked his horse in mid-career".

The circling race of life-blood. The circulation of the blood through the veins.

Sharpened face. Shrunken by the reduction of the volume of blood in the blood-vessels.

The coming of the snow-storm told. What is the subject of "told"?

The wind blew east. That is, from the east.

The roar of Ocean on his wintry shore. Note the value of the recurrent "r" and "sh" effects in producing harmony of sound and sense.

And felt, etc. The strong pulse is the rhythmical dash of the waves on the shore. "Throbbing" is employed in harmony with the metaphor. "There", that is, at the shore. The impact of the waves on the shore is felt rather than heard far inland, as a throbbing in the atmosphere.

Did our nightly chores. These farm tasks were performed in the early afternoon. Why?

Herd's-grass. Coarse grass fed to cattle.

Stanchion rows. Stanchions are rows of upright stakes to which cattle are tethered.

Their walnut bows. These were slipped over the neck of the cattle to secure them in their stalls.

His early perch. Again emphasizes the early closing day.

Pole of birch. Note the careful detail. Compare "walnut bows".

PAGE 299.—*Querulous challenge.* Another interpretation. See note on "cheerless". What makes him irritable?

A night made hoary . . . snow. Note the contrast implied in "hoary". The swift, swirling, and eddying flurry of innumerable snowflakes is finely pictured in the words "swarm", "whirl-dance", "zigzag", "blinding", "wingèd"; while "wavering to and fro" suggests the lightness of their fall.

Looked in. This expression is in harmony with their ghostly appearance.

Nothing we could call our own. Nothing we could identify; the whole face of the surroundings was changed.

The glistening wonder. The world metamorphosed.

No cloud above, no earth below. Explained in the line following, and amplified in the details afterwards given.

Belt of wood. Strip of woodland.

PAGE 300.—*The bridle-post,* etc. Gives a touch of comicality to the description.

Well-curb. A box-shaped frame over the mouth of a well.

A Chinese roof. A high cone with out- and up-coming base, not displaying any of the sharp angles of the ordinary roof.

The long sweep. The long pole set in the top of a post and used as a lever, with a rope attached to one end, for drawing water from a well.

Pisa's leaning miracle. The Tower of Pisa in Italy, 180 feet high, deviates more than fourteen feet from the vertical. The miracle, of course, is that it retains its position without falling over. It is now feared that the tower will soon fall, owing to its rapidly increasing inclination.

Buskins. Here, top-boots.

The solid whiteness. The abstract for the concrete, the whiteness for the white snow.

Rare Aladdin's. The epithet refers to the story of his wonderful adventures as told in *The Arabian Nights' Entertainment.* Aladdin's cave consisted of three halls leading into a garden full of trees, laden with jewels of every description, and illumined by his famous lamp.

Lamp's supernal powers. The lamp, upon being rubbed, summoned one of a band of genii, the slaves of the lamp, all of whom were compelled to obey the behests of its owner.

PAGE 301.—*The old horse,* etc. What expressions contribute to the humour of the stanza?

Amun. Commonly spelled "Ammon". The chief deity of the ancient Egyptians, often represented as a ram.

THE HEROINE OF VERCHÈRES

This story is taken from *Frontenac and New France under Louis XIV,* Chapter XIV. It was taken down many years later from the recital of the heroine herself. It is well told in *The Heroines of Canadian History,* W. S. Herrington. William Briggs, Toronto.

PAGE 301.—*A fort.* It was called "Fort Dangerous", as it lay directly in the way of the Indian raids on Montreal and vicinity.

Block-house. A strong building constructed of squared timbers, pierced with loopholes for muskets.

PAGE 302.—*On duty.* The expression usually implies military duty.

From the direction where. An awkward expression.

While the bullets . . . seem very long. Criticise the expression and improve on it.

Come out and help. Or, "come out to help".

Scared. Distinguish from "terrified" or "frightened".

Palisade. A wall, usually of strong, upright stakes set deeply into the ground.

You are a miserable coward. How did his conduct show this?

What did he dread more than the death he was preparing for himself and his comrade?

PAGE 303.—*Put on a hat.* Why?

For our country and our religion. The Iroquois and the English were at this time (Frontenac's second administration) engaged in a fierce struggle with the French. French enterprise in the New World was stimulated by the desire to acquire new territory and by the missionary spirit.

Distrusting the soldiers. Who might take possession of the canoe and desert.

PAGE 304.—*A ruse.* A trick to decoy them.

A sortie. A surprise attack from a besieging force.

Put so bold a face on it. Paraphrase the idiom.

Lurking. Distinguish from "hiding".

She then assembled. Madeline is abruptly dropped into the third person. "After assembling her troops", would have made an easier transition.

Bastions. In this case these were projecting towers at the corners of the fort, so that each would command two approaches to it.

PAGE 305.—*Were behaving.* What gave her ground for anxiety as to their behaviour?

PAGE 306.—*Who goes there?* The usual challenge of a sentry.

Gallantly. With the chivalrous courtesy due to the gentler sex.

Lake Champlain. The old military highway during these wars was by way of the River Richelieu and Lake Champlain.

JACQUES CARTIER

The first stanza relates to the departure of Jacques Cartier (Zhak Kär'tyā) in the spring, and the anxiety felt for the absent when they failed to return in the fall. Get the pupils to describe the two contrasting scenes presented; first the fair, bright May morning, the flaunting banners, the gaily dressed crowds hurrying to the pier, the noble ships heaving and straining at their cables, the white sails rising to the masthead, the songs of the sailors at their work, the creaking of block and tackle, the gaily decked ships in the harbour, the mingled emotions of hope and fear at the leave-taking, the crowds on the piers watching the ships far out at sea, and the home-coming, with its sense of loss. Then the autumn day of fierce storm, with its pathetic knots of gravely attired townspeople making their way through the windswept streets to the great cathedral, whose tolling bells rang out the summons to prayer.

PAGE 307.—*O'er pinnacle and pier.* Selected as the most exposed points.

Gentle hearts. Compare "the gentler sex", and note that the feelings ascribed to the men and women are appropriate to each.

The way they went. Seems awkward and unnecessary.

Vigils. A vigil is a night-watch, usually of a religious character, as enjoined in the words of our Lord, "Watch and pray".

Manly hearts, etc. In poetic correspondence with the similar line above; somewhat marred by retaining the word "fear" when "sorrow" is enlarged to "gloom".

PAGE 308.—*The earth is as the Future.* The comparison is too sententious for poetry.

The Captain . . . year. The passage is so loose and expansive that it sinks to the level of mere prose; the awkward parenthetical introduction of the contrast is an additional blemish.

Mount Royal. The mountain on the Island of Montreal.

Fleur-de-lis. The flag raised by Cartier as a token of the supremacy of France. The lily flower is the emblem of France.

The two preceding stanzas constitute the introduction to the description of Canada as it was in the time of Cartier.

Hard, iron-bound, and cold. All descriptive of the severity of winter. Are they arranged in effective order?

Nor seas of pearl abounded. As they had expected.

Thule. A name applied by the Ancients to the northernmost part of the habitable world, variously as Norway, Iceland, or the Shetland Isles.

Freezes the word upon the lip. This phrase is effective. Is it warranted?

Piled fresh fuel on the hearth. Here the poet scores with a phrase rich in suggestion.

Make them better cheer. "Them", indirect object.

PAGE 309.—*Winter causeway.* This refers, of course, to the ice on the river used in winter as a roadway.

Sing with pride. What figure?

Like the dry bones, etc. The comparison is not a happy one.

Algonquin braves. "Braves", warriors. The Hurons and the Algonquins were in later times the steadfast allies of the French against the English.

Rocks her child. The child is laced up in a hammock swung from the bough of a tree.

In every living thing, etc. This is scarcely an accurate description of Indian pantheism.

For him to breathe upon. Cartier made a poor return for the idolatrous veneration in which they held him, when he carried off several of their chiefs to France.

The river. The St. Lawrence.

Its freshness for a hundred leagues. This is contrary to fact.

PAGE 310.—*Presented to his sight.* The expression is prosaic.

The fortress cliff. Quebec.

ANTS AND THEIR SLAVES

For interesting matter relative to the habits of ants, see Sir John Lubbock's *Ants, Bees, and Wasps,* and Grant Allen's *Flashlights on Nature.*

The industry and intelligence of ants has been the subject of remark and investigation from the earliest times. The selection will present few difficulties. It is necessary only to remark upon its literary form that it is a plain piece of story-telling, rendered interesting by the analogy set up to the practices of barbarous warfare; and by the interesting moral and scientific truth, that functions not employed tend to become atrophied.

LEAD, KINDLY LIGHT

The poet, in this sublime prayer for the guidance of the Holy Spirit, declares his willingness to accept faith rather than knowledge as his guide. Compare the introduction to Tennyson's *In Memoriam* for a similar sentiment. Com-

pare also Bryant's *To a Water-fowl* in Book IV, p. 377. Upon what does Bryant found his faith, in the poem referred to? What is the foundation of faith in this poem?

The poet contrasts his past with his present state of feeling. In the past, his pride compelled him to accept the conclusions arrived at by his own reason as his only guide, even though he felt and feared that its light might lead him astray. He now repents this folly and asks for forgiveness, resting only upon the guidance of the Holy Spirit, however little may be revealed, and secure in his self-surrender. Trace throughout the poem the expression of these ideas in poetic form. The image employed in the first stanza is that of a solitary and benighted traveller far from home, guided on his way, step by step, by a light in the darkness. What does each part of the picture—the traveller, the darkness, the way, the light, his home—represent? How are the difficulties of the journey represented in the last stanza?

PAGE 316.—*The garish day.* Suggests that the light of human knowledge merely "leads to bewilder, and dazzles to blind".

The morn. The awakening in heaven.

Those angel faces smile. The friends who have gone before.

Lost a while. Suggests a blessed reunion.

THE JOLLY SANDBOYS

This selection is from *Old Curiosity Shop,* Chapter XVIII.

Dickens, in his early days as a newspaper reporter, must have been familiar with such a scene as that described here.

PAGE 316.—*Mr. Codlin.* Note the humorous formality in the appellation.

When the landlord stirred . . . when he took off the lid . . . when he did this. Note the solemnity and greatness of the occasion, suggested by the three similar openings of the clauses.

PAGE 317. *Mr. Codlin's heart was touched.* This supplies the finishing stroke in the picture.

He sat down, etc. A picture of complete beatitude.

A roguish look. The landlord enjoyed whetting the appetite of his guests and making a delicious mystery of the good things to come.

Upon the landlord's bald head, etc. The landlord's appearance, as here described, is a sufficient warranty of the excellence of his cookery.

In a murmuring voice. Mr. Codlin's carefully casual remark opens the way for the landlord's triumphant deliverance which follows.

A large part of the humour of Dickens consists of the transparent artifices and subtleties attributed to his personages. Consult in this connection *David Copperfield's First Journey Alone,* in Book IV, p. 110, and Wemmick's Marriage, in *Great Expectations.* Another characteristic of the writer, suggested by this paragraph and the next, is his habit of pouring out a deluge of phrases of corresponding form and closing with a grand final outburst, outdoing all the rest.

PAGE 318.—*Whose toils on earth were over.* Compare for humour of the same kind "Mr. Codlin's heart was touched".

Asked Mr. Codlin faintly. The joys of anticipation were proving too much for him.

At twenty-two minutes. The landlord regards his cookery craft in the light of a fine art.

Rushed into the kitchen and took the cover off. How well the landlord understood one phase of human nature is conveyed in the brief, pithy sentence which follows.

It will be remembered that Nell and her grandfather, in their flight from London, had fallen in with Codlin and Short mending their Punch and Judy Show in the graveyard, and that they had accompanied the partners to the barn where the Show was exhibited.

PAGE 319.—*As enhancing.* By contrast.

Fresh company entered. The novelist's keen eye for what is incongruous or absurd gained for him the reputation of being a caricaturist. A closer insight, however, will show that his portrayals were careful and exact. Illustrate from this paragraph.

A bandy dog. Bandy, or bow-legged.

PAGE 320.—*Comedians.* Actors in a comedy. Low comedy consists mainly in the production of laughable situations and grotesque effects.

Your people. Here, the dogs. People is a cant term for the members of a theatrical troupe.

In character. In stage dress.

PAGE 321.—*Mr. Codlin obligingly assisted.* A humorous irony, judging from what follows.

Sacrificed on his own hearth. Humour of exaggeration.

A stout servant girl. Like the white-faced clock, she is another suggestion of good cheer.

PAGE 322.—*Setting the stop.* The stop regulates the air supply which passes through the reeds of the organ.

PAGE 323.—*The Old Hundredth.* The tune of the Hundredth Psalm. See note above on the character of Dickens' humour.

THE GLADNESS OF NATURE

Compare the sentiment expressed in the poem with that in the opening lines of Bryant's *Thanatopsis.*

The mood of cheery buoyancy is well expressed by the tripping metre. The poem is full of glad laughter and merry smiles. Select the expressions which justify this description.

PAGE 324.—*Is this a time,* etc. The question is one of surprise, or deprecation.

Our mother Nature. With whom we should rejoice.

Laughs around. Explain.

Even the deep blue heavens. "Even" as these express calm serenity rather than gladness.

Gladness breathes from, etc. The sweet odours of the opening blossoms should fill the heart with gladness.

The hang-bird. The oriole, so called from its mode of hanging its nest, often on the lowest sprays of the drooping wayside elm.

Gossip of swallows. The twittering of the swallows.

The ground-squirrel. The chipmunk, which burrows in the ground.

Chirps. Well describes the sound.

And here they stretch to the frolic chase. The cloud shadows seem to be racing after each other along the ground.

And there. In the sky.

Aspen bower. The aspen often grows in clumps. As the leaf stems are flat, the leaves tremble in the slightest airs.

Beechen. To harmonize with "aspen".

PAGE 325.—*Broad-faced.* And so, jovial.

Smiles in his ray. Smiles back at him.

OLD ENGLISH LIFE

The selection furnishes a good opportunity for the study of the rhythm of English prose, and the structure of the paragraph, and also of some of the simple devices for enlivening and enriching the style. Assign an appropriate subject to each paragraph. Note the principle of proportion in the short paragraph dealing with "Breakfast", in comparison with the succession of larger paragraphs describing "Noon-meat". Observe that the charm of narrative is given to the descriptive composition by the introduction of action and event in the sequence of time. The pupils may be led to an appreciation of this by writing purely descriptive paragraphs upon "The Dress of the Gentlemen of King Alfred's Time", "The Dress of the Ladies in King Alfred's Time", "An Old English Breakfast", "A Dinner", "The Dining-hall", "After-dinner Occupations and Amusements".

PAGE 325.—*Its faint red light stirred every sleeper.* Notice that this contributes nothing to the description, but merely suggests that the narrative arrangement has been adopted.

Springing from this rustling couch. A graphic detail merely introduced to enliven the description.

Donned the day's dress. Possibly an intentional alliteration. Compare "tasteful trinkets", "the reek and riot of the hall", "harp in hand", etc.

Tunic. A loose garment reaching from the shoulder to the knee.

Bodice. Waist.

PAGE 326.—*Encircling bowers.* The dining-hall in the centre was surrounded by smaller rooms.

Earls' mansions. Earl is the only Saxon title of nobility in present use in the English peerage rolls.

Mosaic. Mosaic is inlaid work consisting of little pieces of enamel, glass, marble, etc., set in cement, and forming a pattern. Consult dictionary for derivation.

PAGE 327.—*Boasted cushions.* "Boasted" in the sense of, were furnished with.

The work of demolition. The idea in demolition is amplified in the epithets which follow, "great", "huge", "vast", and the descriptive substantives, "horns", "wedges", "lumps", "piles".

Melted like magic. As if by magic. For similarly abbreviated expressions with "like" compare "He ran like mad". The allusion is to the famous vanishing trick employed by most conjurers.

PAGE 328.—*Retired into private life.* Having secured a competency; note the touch of humour.

Officious slaves. Slaves eager to render services. The word "officious" usually implies tiresomely eager.

PAGE 329.—*Drinking-bout.* Note that the expression implies a contest.

PAGE 330.—*Human burden.* What is the significance of "burden" here?

PUCK'S SONG

Note the general form of the stanza; the first two lines put in the form of a question, the last two in the form of an answer. There is between these two parts of the stanza a well-defined contrast, especially well-marked in stanzas one, five, and seven, whilst in all, the change between the olden and the present time is strongly marked.

PAGE 330.—*The dimpled track.* Dimpled, explained by "hollow" in the line following. The track worn deep by hauling the heavy guns at the time of the Invincible

Armada sent by Philip II of Spain against England, 1588. Observe how the dimpled track suggests peace and quiet prosperity. It was probably along the line of the old Roman military road leading southward to Pevensey, and thus passing close by "Pook's Hill". Upon the first alarm of the Spanish Armada, guns and ammunition were hurried to the Channel ports.

Smote. This vigorous expression suggests the complete overthrow of King Philip's fleet.

The second stanza shows how closely the present is linked with the past England. Observe how the epithets in the first two lines bring out the idea of peaceful and busy content.

Clacks. Suggests its meaning through sound.

Domesday Book. The first general assessment book in England, compiled by the officers of William the Conqueror. This explains "paid her tax".

PAGE 331.—*Stilly.* The suffix "y" is here intensive.

Stilly woods and dread ditch. The feelings expressed are of awe and solemnity.

The Saxons broke. The Saxons broke and fled, when Harold fell at sunset, pierced through the right eye with a Norman arrow. In this battle, 15,000 Normans, and probably a much greater number of Saxons, were slain, and their bodies thrown promiscuously into that "dread ditch" which had formed the outworks of Harold's position at the commencement of the battle.

On the day that Harold died. The battle of Senlac was fought on October 14th, 1066, a few miles north of Hastings, in the south-eastern part of Sussex. At this battle, Harold was killed and William the Conqueror made good his footing in England.

The gates of Rye. The entrance to the harbour at the mouth of the River Rye on the south coast of England.

The Northmen. The Northmen or Norsemen were of Norwegian or Danish origin. Here the reference is to the Danes. After Alfred's defeat of Guthrum, the Danish leader, and the peaceful Danish occupation of the Danelagh, Hastings, the fierce sea rover, with eighty ships sailed up the Thames to Gravesend and terrorized and plagued the country for three years, until Alfred built a fleet and scourged the Danes from the sea.

Our pastures wide and lone. Probably refers to the famous Romney Marshes, which have filled up in the course of years until there are now 50,000 acres of pasture-land, formerly a salt marsh. Here were the earliest fishing villages.

Thronged and known. Populous and famous. Note throughout the poem the use of words purely English in origin.

Caesar sailed from Gaul. This took place in B.C. 55, when Caesar merely effected a landing, probably at Pevensey, but he returned in the spring of the next year and established himself in Britain for some time. The Roman Legion consisted of from 3,000 to 6,000 troops.

Downs. The name applied in the south of England to naked, hilly areas used as pasturage. The South Downs are a range of hills in Sussex.

The lines. Lines of fortifications, earthworks; these are found mainly in the south-east of England.

The Flint Men. Men of the stone age, so called from the materials of which their weapons and tools were made.

The locality of "Pook's Hill" is fixed some twelve miles north of Pevensey, the site of the Roman Camp, Anderida.

Trackway. The dimpled track.

Camp. "That was a legion's camping-place."

City. The "City thronged and known".

Salt Marsh. Inundated land of Sussex redeemed from the sea and cultivated.

Old Wars. The wars of Elizabeth, Harold, Alfred, Cassivelaunus.

Old Peace. Compare "a City thronged and known".

Old Arts. This refers to "the lines the Flint Men made", "their wondrous towns".

PAGE 332.—*She.* England.

She is not any common Earth. England is represented as so rich in thrilling historic memories and strange changes of fortune, as to be worthy of being considered the famous magic Isle of Merlin.

Merlin's. Merlin, the famous Welsh wizard and soothsayer of King Arthur's days.

Gramarye. Sorcery or magic. The name is justified by the wonderful transformations just described.

It will be observed that, beginning with Elizabeth, the poem passes, in orderly sequence, the transformation back to the earliest historic ages. In historic composition the reverse order would have been adopted.

Where you and I will fare. Where writer and reader will go together to review such scenes as these. The poem forms the introduction to the story and gives its keynote. Consistent with this is the title, *Puck's Song.* Puck means an elf or a fairy.

THE BATTLE OF QUEENSTON HEIGHTS

Read the account of the battle in selections from *General Brock,* by Lady Edgar (MAKERS OF CANADA SERIES).

PAGE 332.—*All along,* etc. This is the topical sentence, the first being introductory.

The back country. Back from the frontier.

Regulars. Soldiers belonging to the regular, or standing, army.

Volunteers. The militia.

The subjugation of a free, a happy, and a loyal people. This gives the author's leanings.

PAGE 333.—*When tattoo sounded.* "Tattoo", the bugle call at night giving notice to soldiers to repair to their quarters.

All was silent but the elements. Note the contrast employed to enforce the idea that it was a night of storm. Compare "Nothing was to be heard", etc., in the next sentence.

Descried. Suggests stealth on the part of the enemy.

Lewiston. Almost exactly opposite Queenston, on the other side of the Niagara River.

Battery of one gun. The cannon.

To play on. To direct its fire upon.

PAGE 334.—*Toward the north end of the village.* The Heights are south of the village.

The town of Niagara. At the mouth of the river.

Took deliberate aim. So Nelson was shot at Trafalgar.

It was a mortal wound. The sentence so weighted with significance is properly brief, and gives full effect to the sonorous cadences of the larger concluding sentence.

Isaac Brock. Born in Guernsey, 1769; entered the army at the age of fifteen; in 1797 Senior Lieutenant-colonel of the 49th Regiment; took part in the bombardment of Copenhagen under Lord Nelson; came to Canada with his regiment in 1802; in 1806 was made Commander-in-chief. In 1812 he was appointed President of Upper

Canada in the absence of the Lieutenant-governor. On August 12th, 1812, he compelled General Hull, with 2,500 men, to surrender at Detroit. For this service he received the honour of Knighthood. The remainder of his story is told in the extract.

PAGE 335.—*These brave men.* Grammatically, these words should refer to Macdonell, Dennis, and the other officers; the sense, of course, precludes this.

There awaiting. More precisely, "and there awaited". This constructive use of the participle is frequent in condensed narrative.

Norton. Captain John N. Norton, a Scotsman, soon after the war quarrelled with the Mohawks and returned to Scotland, taking with him his Indian wife.

Brant. Chief of the loyalist Mohawks, who had left the Mohawk Valley in the State of New York at the close of the Revolutionary War. He had been carefully educated, had helped to translate the New Testament into Mohawk, and had done much to civilize his savage bands. A large grant of land had been given to the Mohawks along the Grand River.

To the right of the enemy's position. So that the Americans would now be between the Canadians and the river.

PAGE 336.—*Loyalty to the British crown.* The key-note of the narrative.

Major-General Sheaffe. For many years associated with Brock, being second in command of the 49th Regiment, and at this time Brock's Chief of Staff. Upon the death of his superior, he took command.

Their most despised slaves. The negroes. Poetic justice is meted out to the Americans.

General Van Rensselaer. He was himself no soldier; the suggestion of cowardice is perhaps undeserved.

PAGE 337.—*But the joy.* Note the elevated strain of the concluding sentence.

THE BUGLE SONG

The poem was written to commemorate the poet's visit to the Lakes of Killarney in 1848. The teacher should read Aubrey de Vere's account of Tennyson's visit to Killarney and the description of its scenery, in *Tennyson, a Memoir,* by his son, pp. 243-4, from which the following is quoted: "When they (those who have seen Killarney) read these stanzas ("The Bugle Song") in *The Princess* . . . they will see again as in a dream the reach of its violet-coloured waters, where they reflect the 'Purple Mountain', the 'Elfland' of its Black Valley, 'Croon-a-doof', the silver river that winds and flashes through wood and rock, connecting the mystic 'Upper Lake' and the beetling rock of the 'Eagle's Nest' with the two larger and sunnier, but not lovelier lakes. Before them again will rise . . . the mountain gardens of Glena haunted by murmurs of the cascade. They will look again on (Innisfallen's) undulating lawns which embrace the ruins of that Abbey, the shelter from century to century of Ireland's annalists. They will muse again in the yew-roofed cloister of Muckross". This quotation will explain the local allusions in the poem.

Sir Alfred Lyall, in *English Men of Letters,* says of the poem: "It charms the ear by harmonious assonance and dwelling on long drawn rhymes".

PAGE 337.—*Castle walls.* Ross Castle stands at the edge of Lake Killarney.

Snowy summits. Maugerton, nearly 3,000 feet high, slopes down to the Lake; farther off is Carrantual, nearly 3,500 feet above sea level.

The long light shakes. The long path of light, broken by the waves, cast on the waters by the setting sun.

Scar. A rough, precipitous bank.

Horns of Elfland. Echoes of the bugle seem to be blown upon elfin horns.

PAGE 338.—*O love.* In this stanza, the poet makes a fanciful comparison between the responding echoes and the response of soul to soul; the former faint and fade, the latter "grow for ever and for ever".

No description of the scene could so adequately express its surpassing beauty as this evidence of its power to kindle so deep and passionate an emotion. It is the last stanza which entitles the poem to a place in *The Princess.*

In yon rich sky. The echoes seem to pass into the limit of distance and then die away.

The teacher will observe for himself the rich symphony of vowel sounds and the imitative harmonies throughout the poem.

A CHRISTMAS CAROL

It was the habit for bands of "waits" to march through the streets singing Christmas Carols on Christmas Eve.

PAGE 339.—*This glory.* The brightness of the star which announced the birth of our Lord is represented as illumining the earth around the feet of the Magi, or "wise men", from the East.

The Magi. The caste of priests among the Medes and Persians, generalized to mean "wise men" of the East. Astrologers.

Mused. In harmony with their philosophic character. See account of their visit to Bethlehem in St. Matthew, Chapter ii.

Voices chanted clear and sweet. See account in St. Luke, Chapter ii, from which, although no mention of the Magi is made, the poet derived his descriptive colouring.

The Prince of Peace. The coming of Christ was announced by the song of the angels, "Glory to God in the highest, and on earth peace, good will to men".

PAGE 340.—*That star.* The poet identifies the star seen by the Magi with the bright light seen by the shepherds, and described by St. Luke as "the glory of the Lord".

The rocky glen. Judæa is a hilly, rocky country with scattered patches of great fertility.

Observe that in the opening stanzas dramatic effects are secured by the interchange of question and answer.

The next set of two stanzas are in adverse relation; though the coming of Christ, that is of the Christian spirit of peace and good-will, is long deferred, still little children may go to Him, that is, adopt His spirit. He does not come to us, but we may go to Him.

Those sweet oracles. The angels and the heavenly host. The oracle was the inspired priest or priestess of a god—the medium of communication between gods and men.

That little children. "Suffer the little children to come unto me, and forbid them not, for of such is the Kingdom of Heaven." St. Mark x. 14.

The next set of two stanzas shows that the invitation extends to all who accept it in simple childlike trust.

The wise men. The Magi. See above.

Our living wills. Our wills are left free to accept or reject the Gospel message.

> Our wills are ours, we know not how;
> Our wills are ours, to make them thine.
>
> *In Memoriam*, Introduction, stanza iv—TENNYSON

That sweet life. Christ, whose life furnishes the ideal law of conduct.

The simple faith of shepherds then. "Then", at the time of the birth of Christ.

Who do their souls no wrong. Who do not dull conscience by sin.

Keep at eve the faith of morn. Preserve in their old age the faith of childhood.

Shall daily hear the angel song. Shall have hearts filled with peace and good-will.

THE BARREN LANDS

The first paragraph prepares the reader to conceive the general appearance of the Barren Lands, so different in their general aspect from the landscape with which he is familiar. The reader is led northward from the skirts of the forest regions through wastes of decrepit scrub trees, to a region where branchless stems, scarcely to be identified as trees at all, give place to that vast tract where even these disappear beneath the gray carpet of mosses and lichens, "the characteristic vegetation of the Barren Grounds".

PAGE 341.—*Except by courtesy.* It is more than their due to call them forests at all.

The Canadian larch. The tamarack.

The alder. Represented here by the dense growths along rivers and in swamps in company with scrub birch.

A species of second childhood. An unhappy comparison. Second childhood would represent a diminished stature, whereas these are still growing.

Sordidness. Miserable appearance.

Lichens (lī-kens). A fungus, growing generally on rocks or tree-trunks, and usually of a green, gray, or yellow tint.

Blighted buds. Undeveloped branches, mere protuberances.

The second paragraph deals with the winter silences of the Barren Grounds. The first sentence of the paragraph is misleading. One expects that the writer is about to describe the appearance of the region. As in the first paragraph, he leads gradually from the country of forests to the Barrens.

Note the effectiveness of the contrasts employed.

PAGE 342.—*These birds are,* etc. The writer's style is somewhat marred by the employment of long parentheses. Select examples.

Betrays his presence. Why not reveals? His protective colouring would completely conceal him, but for his jet-black eye. What other creatures are thus protected by nature?

Coyote (Koi-ōt′). The prairie-wolf.

Snow-owl. A large Arctic owl, found in winter in Ontario; its plumage is usually more or less marked with blackish spots.

Emerged. Note the odd use of the perfect participle.

Northern lights. The phenomenon is as yet unexplained. Some refer it to the reflection of the ice masses in the Polar seas; others to electrical disturbances.

Shifting. They appear to wave, shoot, or dart along the sky.

> I love to see the Northern Lights
> With their rushing splendours fly
> Like living things with flaming wings
> Across the sunless sky.

The next paragraph is headed duly with a "topical sentence" stating the theme. The contrast with the winter silence is skilfully employed.

PAGE 343.—*Instinct.* The name assigned to hereditary habit or race tendencies.

Sub-Arctic. *Sub* in the sense of nearly. Compare "suburban".

Eider-duck. Called also the American eider, breeds in the northern parts of Europe and America, and lines its nest with the down of its own body.

Snow-bunting's. See note on p. 261 (*Hudson Strait,* Book IV).

Lengthening summer's day. At midsummer in these latitudes, the sun scarcely sinks below the horizon at midnight.

The last paragraph deals with the animal life in the Barren Grounds; and the matter is introduced as in the first two paragraphs.

PAGE 344.—*Eskimos.* The race of Indians inhabiting the whole of the Arctic and sub-Arctic regions of North America.

Tundra. Wastes, barrens.

A SPRING MORNING

The first two lines serve as a background for the picture here presented.

PAGE 345.—*Calm and bright.* Both wind and rain have ceased.

The jay makes answer. The jay seems to delight in mocking mimicry of the bird voices he hears.

Note that the concluding line in each stanza has an extra foot, thus giving an air of completion.

All things that love the sun. Suggest some of these.

The sky rejoices. Compare

> The moon doth with delight
> Look round her when the Heavens are bare.
> *Intimations of Immortality*—WORDSWORTH

Plashy. Covered with pools of water.

Runs with her. The mist is elevated into a thing animated with feelings of play and companionship.

Notice how in each stanza the joy of Nature changes; calm and sweet at first, then glad, then gleeful.

CROSSING THE BAR

PAGE 346.—*Sunset and evening star.* These words set the keynote of the poem, written in the premonition of death, as is suggested in the expression, "one clear call for me".

Moaning of the bar. Refers to the mournful plash of the waves over the bar, or shoal, at the mouth of the harbour. Explain the formation of such bars, where the river current meets the dead waters of the sea.

It will be seen that the poem may be separated into two equal parts. Assign a subject to each.

Note the careful correspondence between the parts of the first stanza in each: "Sunset and evening star" with "Twilight and evening bell".

Sunset and evening star. These typify the creeping on of old age.

One clear call. Suggests some physical ailment taken as a warning that the end is near.

Moaning of the bar. Anguish at the approach of death.

Put out to sea. Set out on that journey from which there is no return.

Such a tide . . . seems asleep. This is a prayer for a quiet and peaceful end.

Too full for sound and foam. Only the shallow tides break as they cross the bar. The high tides roll over it.

When that. "That" symbolizes the soul.

Which drew. Which drew itself. "Drew" almost equals "came". Compare withdrew.

The boundless deep. The eternities.

Turns again home. Compare: "From the great deep to the great deep he goes".

No sadness of farewell. This is a prayer that he may not grieve to leave the things of earth.

When I embark. At the end.

For. What is the relation in meaning between the two stanzas, which is expressed by "For"?

Our bourne of Time and Place. Contrasts the present with the future state of existence. The present bounded by limitations of Time and Place, the latter subject to no such limitations. What is the exact meaning of "bourne"?

My Pilot. The Saviour.

Face to face. "Now we see through a glass darkly, but then face to face." 1 Cor. xiii. 12.

When I have crost the bar. After death. Bring out clearly the succession of events in time, as they are marked in the poem.

Compare Robert Browning's *Prospice.*

FOURTH BOOK

THE CHILDREN'S SONG

THIS POEM is a prayer for help and guidance, and has a well-marked introduction and conclusion, each containing a pledge to love and toil for the land of our birth. It is from *Puck of Pook's Hill* by Kipling. The author tells how Puck, the chief of the domestic fairies, by his magic power reproduces for some young folk a number of scenes in early English history.

PAGE 1.—*Land of our birth.* Make the application to Canada. How can one toil for one's country? Show in this connection that every one who does his own work honestly and faithfully is at the same time working for his country.

Who lovest all. Is this merely descriptive?

That . . . undefilèd heritage. That we may hand down to those who come after us the glorious name derived from our forefathers unstained by dishonourable word or deed.

To bear the yoke. To take upon us the responsibilities to which we are born as the children of a great nation.

Careful truth. Thorough conscientiousness.

The Truth whereby the Nations live. The "Righteousness that exalteth a nation"! This suggests that when nations consent to be governed by God's Word, all strife shall cease.

To rule ourselves. "He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city." Proverbs xvi. 32.

No maimed or worthless sacrifice. The Jewish sacrifices were to be "without spot or blemish". The stanza mainly suggests that no man can give the highest service to his country whose life is not wholly pure and clean.

PAGE 2.—*To look in . . . on Thee for judge.* To make conscience, rather than the opinion of our friends, our guide.

Teach us the Strength. This stanza is a prayer for the spirit of helpfulness.

Teach us Delight . . . sun. This is a prayer for a pure and gentle spirit. The whole prayer breathes the spirit of Christ and recalls in some respects the Sermon on the Mount.

Delight in simple things. Contentment. This line is a protest against the desire for luxury, display, extravagance.

Mirth . . . springs. Pure pleasures, or perhaps more precisely mirth not born of malice.

Compare as to form and meaning the introductory and concluding stanzas.

TOM TULLIVER AT SCHOOL

This selection is a dialogue in two scenes with an interlude, and may, with profit, be so treated in the reading lesson, the teacher reading the interlude—"Mrs. Stelling in her pressing invitation . . . the end of the fortnight", page 5.

PAGE 3.—*It was Mr. Tulliver's first visit to see Tom.* Why had he not come before to see his son?

Mr. Stelling. A clergyman who had undertaken to educate Tom as a man of business.

His wife. A lady whose longing to be considered fashionable had compelled her husband to adopt this means of eking out a rather slender stipend.

Maggie. She has much in her character and lot to suggest a likeness to the author; notably a craving for affection and commendation and a horror of criticism—all these coupled with an over-sensitive spirit.

Rarely. Extremely well.

Tom wished, etc. Note the touch of humour. The humour is dependent upon the development of Tom's attitude toward his studies. Mr. Tulliver, while quite clear as to the aim of the education he desires for Tom, is wholly in the dark as to the means to be employed to attain it, and so has to pin his whole faith to the teacher, who is perhaps even more unfitted than he to give an opinion. The whole selection constitutes a highly suggestive character study, and should be so treated by the teacher.

Humour. A writer's power as a humorist depends upon his sympathetic insight into the foibles, weaknesses, absurdities, and idiosyncrasies of the various classes of humanity, and the power to exhibit these faithfully.

It brings on the toothache. Tom's robust health appears to him as only one of his many afflictions.

It's a book I've got to learn in. Euclid to Tom is a book, not a branch of knowledge; in other words, his knowledge of it is purely verbal.

Go, go. Mildly for "That's all humbug", here equivalent to "Hush, hush!"

I'll help you now, Tom. Maggie's sweetness forms an excellent foil to Tom's rough good-nature.

PAGE 4.—*There's "bonus, a gift."* To some communities of the tax-paying public, Maggie's view will not appear wholly absurd.

Secretly astonished. Tom had the highest reverence for his sister's learning, but it would never do to let her think so. He was a stanch believer in the doctrine of masculine superiority.

Bonus, bona, bonum. Masculine, feminine, and neuter nominative of the Latin adjective.

Well done, little 'un. Well-deserved praise. The conversation has reached a point where Mr. Tulliver feels that he can safely venture a remark. His appreciation of Maggie and his sympathy with her, were bright spots in her young life.

PAGE 5.—*Showing her cleverness.* Not altogether paternal pride; Mr. Tulliver understood his little daughter.

Fetched home. Why not "brought"?

Shake and toss your head now for. A trick of Maggie's. See Chapter II of *The Mill on the Floss*:

> Mrs. Tulliver, desiring her daughter to have a curled crop, "like other folks' children", had had it cut too short in front to be pushed behind the ears; and as it was usually straight an hour after it had been taken out of paper, Maggie was incessantly tossing her head to keep the dark, heavy locks out of her gleaming black eyes—an action which gave her very much the air of a small Shetland pony.

Under a new dispensation. A humorous exaggeration suggesting the troubles her unruly hair had come through at the hands of those charged with its wellbeing.

PAGE 6.—*To have as many books as that.* Like Maggie, George Eliot was an omnivorous reader.

PAGE 7.—*Till Maggie's hair,* etc. A graphic description.

Peccavi (pek-kāvi). I have sinned.

I believe you. An understatement for the sake of emphasis. Maggie's question is treated by Tom as an assertion.

All women are crosser than men. A distinct triumph for Tom's views on the sexes.

Aunt Glegg. See notes on *Maggie Tulliver,* Book III, p. 75.

PAGE 8.—*It'll be very wicked.* Maggie's use of the indicative for a supposition shows how deeply she is affected by the possibility of Tom's displeasure.

Oh, bother, never mind. Maggie's sense of futurity is pressing and immediate. Tom is willing to let the future take care of itself. His present troubles are quite enough for him.

PAGE 9.—*Mathematical mortification.* A humorous application of the adjective.

PAGE 10.—*No donkeys.* Account for the use of the plural.

INGRATITUDE

(From *As You Like It,* Act II, vii)

PAGE 10.—The speaker endeavours to escape from the buffetings of men, or at any rate to alleviate their force by encountering the fierce buffetings of nature. Compare *King Lear,* Act III, ii.

> Spit, fire! Spout, rain!
> Nor rain, wind, thunder, fire, are my daughters:
> I tax not you, you elements, with unkindness;
> I never gave you kingdom, call'd you children.

To what is "Ingratitude" compared in the first stanza?

What personal attributes are ascribed to the winter wind and to the sky?

Warp. Ruffle.

Friend remembered not. The case of ingratitude is here put in concrete form.

Note carefully the strict correspondence in form between the two stanzas. It is such correspondences as these that give poetry its appearance of symmetry and completeness.

THE GIANT

PAGE 11.—The stanzas are written in the simple and familiar alternating tetrameter and trimeter iambic verse.

Note the internal rhyme in the first line of the second quatrain in each stanza (frowned, ground, etc.), and the omission of a line after "blue as skies". This line is given in some editions as "He whispered soft and low".

The lesson of the poem is that difficulties vanish when they are boldly met. For a similar lesson compare the story of *The Argonauts* in Book III, p. 66.

The mighty foe. Note the irony.

Left no shadow. This develops "saw the sunshine fall" in the second stanza.

THE DISCOVERY OF AMERICA

PAGE 12.—*In the year 1492.* Eighteen years before, Columbus had unfolded his scheme to John II of Portugal, and had subsequently applied in vain to Venice, Genoa, and England for aid. During this period, Spain had had its resources taxed to the utmost in its struggles with the Moors. The capitulation of Granada, in 1491, left Isabella

free to enter upon the enterprise of discovery, and with characteristic energy she soon placed a sufficient sum at the disposal of Columbus to enable him to fit out at Palos an armada of three ships, the *Santa Maria,* the *Pinta,* and the *Nina* (*Nigna*).

Every circumstance was the object of attention. The superstitious sailors were on the look-out for omens.

As they proceeded. After leaving the Canary Islands.

The Portuguese navigators. It was the example of these daring navigators which awakened the spirit of discovery all over maritime Europe.

PAGE 13.—*Their fears revived with additional force,* etc. Note the succession of brief statements in parallel construction, indicating the excitement of the sailors and leading up to the climax—"required him to tack about and return to Europe". Compare this with the stately dignity and flowing rhythm of the rest of the extract.

His former arts. Keeping up their hopes by prophecies of success, and the glory and wealth almost within their reach.

Fear had extinguished every generous sentiment. Get the class to paraphrase this expression.

PAGE 14.—*Enraged as the sailors were.* Note that the order of the words throws the emphasis on "Enraged" and "impatient".

The soil which it brought up. The bed of the sea near the shore would show traces of vegetable moulds.

PAGE 15.—*The wind became unequal and variable.* Indicating the area of the sea influenced by land breezes and shore winds.

Forecastle. Pronounced by sailors fōk-sl.

Comptroller of the fleet. Sailing master.

The Pinta. In command of Martin Pinzon; Columbus sailed in the *Santa Maria.*

PAGE 16.—*An island.* San Salvador, sighted seventy days after leaving Palos.

Te Deum. "*Te Deum Laudamus.*" The psalm beginning with the words "We praise Thee, O God!"

Transports. They were beside themselves with rejoicing.

The paragraphs mark accurately the stages in the development of the narrative. Give the subject of each.

THE FIRST SPRING DAY

PAGE 17.—The poet, suffering under a sense of irreparable loss, is longing for the coming of spring in the hope that the joy of the season will bring some assuagement of her grief.

The poem is lyric in form; that is, it is the free, spontaneous, and unrestrained expression of some single, deep emotion. The essential character of lyric poetry is that it aims to reproduce the *whole* mental experience of the writer in the mind and heart of the reader. The writer's thoughts, moods, and emotions thus become reincarnated. The melody of the verse suggests the mood; the fall of the metrical accent brings out the words on which the stress of meaning or emotion lies; the symmetry of form regulates the development of the ideas. It is not necessary to make the child a literary critic to secure his understanding of these principles, as exemplified in a poem like this, of rare delicacy and beauty.

Stanza I. The poet has heard the first doubtful notes of the robin's song, and in the ensuing silence, she asks for

a bolder note to reassure her that spring is really coming. Note the beauty of the signs of spring selected by the poet; the class should suggest others.

Stanza II. The poet has felt the first faint thrill of hope that the cloud of sorrow will lift, and longs for a stronger assurance.

Stanza III. Desire and longing hope have given place to a confidence, almost secure, that her sorrow will pass, to be replaced by hope and joy.

Will bring another spring. Will bring back the joy of another and earlier day. The writer hopes that the return of spring will reconcile her to her loss.

If heart and spirit . . . spring. If heart and spirit will find again the sweetness and joy of life. This line is in parallel construction with the line following, in which nature's surely returning spring is placed in contrast with the writer's fond, uncertain hope of the return of joy to her.

For memory. To be remembered as a solace in times of despair.

Quicken. "Run." Perhaps a reference to the old meaning—come to life—is intended.

Or in this world. "Or" equals either.

THE BATTLE OF THE PIPES

This extract, like *Tom Tulliver at School*, should be treated by the class dramatically. It furnishes also an admirable opportunity for character study, presenting three, or perhaps four, distinct types of Scottish character and sentiment. The Scottish idiom is very carefully suggested throughout. Note specially in this connection the

frequent use of imperfect and future tenses, characteristic of the Gaelic Scotch.

PAGE 18.—*Robin Oig.* Young Robin, a son of the notorious outlaw whose exploits are described in Scott's famous novel *Rob Roy,* understanding that a young man named David Balfour lay ill at the house of the Maclaren, and supposing from the name that he must be a young man of family, had come to pay a call of courtesy. On learning, however, later, that Mr. Balfour made no such pretensions, he withdrew with dignified reserve.

Alan. Alan Stewart, at the time outlawed as an adherent of the Stewart cause, was the companion of Balfour's wanderings.

Not a name to be ashamed of. Alan prided himself on bearing the royal name of Stewart.

Strange dogs. "Strange", in the Scottish idiom, means unacquainted.

I am thinking. He knew Mr. Stewart, and his cool greeting was intended to furnish the other with matter of offence, of which he immediately took advantage. See introductory note.

Of my friends. That is, not of my enemies.

The Maclarens. They held the land to the north of the Balquidder (Balwhidder) hills, which were a resort of the Macgregors.

That's a kittle point. A ticklish point. As the Macgregors had been outlawed, they had ceased to be the legal owners of their ancestral lands.

There may be two words. That is, it is a debatable point.

A man of your sword. An expert swordsman. See *Kidnapped,* Chapter XII, first long paragraph.

PAGE 19.—*Appin.* The Stewarts of Appin held a small triangular strip of territory near the Island of Mull, just below Loch Lynnhe.

Ardshiel. Chieftain of the Appin Stewarts. He fled to France after the disastrous ending of the "'45", where he was supported by the loyalty of his clansmen, the contributions being collected by James of the Glens, his half-brother, and transmitted through the medium of Alan Stewart, his loyal adherent.

Macgregor occasionally assumed the name of Campbell (see *Rob Roy*) for the sake of ensuring safety from arrest.

I was half out of bed. Balfour was ill through exposure in his long flight from the vengeance of the Campbells, a chief of whose clan he was unjustly suspected of murdering.

Duncan Dhu. Black Duncan Maclaren, at whose house Alan and Balfour had taken refuge after their flight.

Baith. Both.

Acclaimed. Famed.

Braw. Fine.

PAGE 20.—*Still addressing Robin.* He addressed Robin rather than Maclaren; this indicates that the services of the peacemaker were unwelcome.

Some sough. Some whisper.

Like a Maccrimmon. The Maccrimmons were the hereditary pipers of the Clan McLeod. This is the first display of genuine enthusiasm on the part of Robin; up to this point he has been coolly contemptuous, and Alan wholly truculent, with his mouth full of suggestive insults.

Made haste. Why?

Athole brose. Scotch whisky.

Breach. Outbreak.

Bad for the breath. A piper had need to be long-winded.

PAGE 21.—*To Mrs. Maclaren.* To her health.

A little spring. Dance music.

Show a poor device in your warbler. Show little skill in the grace-notes.

Give ye the lie. Equivalent to a challenge to battle.

PAGE 22.—*A better judge.* In a matter so sacred to the Gael as music, Robin feared no injustice, even from a rival.

PAGE 23.—*Pibroch.* The martial music of the Highland clans. See note on Book III, p. 106.

Sporran. A purse hung in front from the belt, usually made of goat or badger skin, or of leather.

It sticks . . . another of it. Alan cannot help thinking that he would have come off better with the sword than with the pipes.

Another of it. Strictly, another way of it, or a different ending.

To haggle. To hack.

Thought upon the road. Thought of leaving.

In this extract several characteristics of the Scottish Highlander are brought prominently forward, for example, his pride of lineage, his family feuds, his love of music, his sense of honour, his civilities.

BEGA

Miss Pickthall says: "The names of the bells in *Bega* are taken from the twentieth chapter of Kingsley's *Hereward the Wake.* You will find there a description of old Crowland Minster at the time of the Norman Conquest,

and of its seven famous bells which had not their like in the English land; Guthlac, Bartholomew, and Bettelm were the names of the biggest; Turkeful and Tatwin of the middle; and Pega and Bega of the smallest. The monks always baptized the bells; a custom which seems to me poetic and beautiful. The use of the names of these bells in the poem is not intended to imply that Crowland Minster is the building referred to. They were simply chosen for their beauty and Saxon quaintness".

PAGE 24.—*The clouded belfry.* So high as to appear to be among the clouds.

Soft ascending swells. The notes are represented as gradually increasing in volume of tone and then dying away as gradually as they rose; the latter is well represented by the downward gliding flight of the swallow.

Storm-touched turret. The thunderous reverberations of the great bell cause the turret to rock and vibrate as if smitten by the storm.

Echoing battle. The tumultuous peal of the bell awakens all the feelings of awe and dismay which are aroused by the call to arms.

Shining shores. Tatwin's loud voice is heard even to the shining, wave-washed shore of the distant sea.

In my throat my message swells. The line represents Bega's soft, wooing notes.

With all the winds athrill. Responsive to all the winds. Note the personality imparted to the bell by the use of "athrill", and the suitability of such a bell to the message it bears.

Weaving wonder wind-born spells. Compare with note just above. Wind-born spells may suggest that the bells are rung by the winds, or may simply mean "mysterious".

"Thou canst not tell whence it cometh, or whither it goeth."

The dreams of music. The language is consistent with the "weaving of spells", just noted. The music is so enthralling as to seem like that heard in a dream.

A MUSICAL INSTRUMENT

The poem suggests that the poet must pass through the school of suffering and sorrow before he is fitted to transmit the divinely inspired messages.

PAGE 26.—*Pan.* The god of shepherds was fabled, in classic mythology, to have the head and body of a man and the lower limbs of a goat. The legend upon which the poem is founded is told by Ovid in *The Metamorphoses* and is as follows: The Arcadian Naiad, devoted to the worship of Diana, was returning from the chase, when the god Pan espied her and set off in pursuit. She fled to the River Lada, and when Pan rushed in to seize her, he found that he had grasped only an armful of reeds; as he stood brooding in his disappointment, the wind blowing through the reeds produced musical notes. Pan, taking the hint, dressed seven of them into the Syrinx, or Pipes of Pan. In the poem, the reed, of course, signifies the man who through suffering is to become the divinely inspired poet.

Ban. Destruction.

The dragon-fly. Popularly called the darning-needle. The dragon-fly is said to glue its eggs to the stems of reeds just below the waters of quiet pools, where it feeds upon mosquitoes and midges.

Bleak. Gleaming or shining.

Then drew the pith. The poet is not to sing his own thoughts; he is to transmit the message. This line contains the first explicit intimation of the allegorical purpose of the poem. The reed is cut and hacked, lopped of its leaves and deprived of its pith, before it is fitted to become an instrument of music. Just so must the man endure suffering, pain, and loss before he is fitted for his mission as a poet.

PAGE 27.—*Half a beast.* This represents Pan as identical with the blind powers of nature, whose cruelties develop the noblest virtues of humanity.

In the poem, the pupils should be brought to see the part played by "fancy" in poetical composition. The whole picture of the god tearing up the reeds from the bed of the river, trimming them into his pipes of Pan, and especially the treatment of the reed as figuring forth the making of a poet, is purely fanciful.

WOLFE AND MONTCALM

PAGE 28.—*The twelfth.* Wednesday, September 12th, 1759.

From the vessels. With the intention of deceiving the enemy as to the real point of attack, the vessels of Admiral Holmes had been drifting up and down the river for some days with the ebb and flow of the tide.

The gloomy prospect. Wolfe despaired of success; several attempts had already been made to get within the lines of the French army, all without success, notably at Montmorenci on the extreme left of Montcalm's position. The attack had been made on July 31st, and met with a heavy repulse and the loss of nearly five hundred men.

PAGE 29.—*Shadows of,* etc. Premonitions of his death; compare "Coming events cast their shadows before".

Qui vive? (kē-vēv). Equivalent to "Who goes there?"

A convoy from Bougainville. All Montcalm's supplies were drawn from Montreal and Three Rivers, and so passed through the hands of Bougainville (Bö-gan-vēl'), who was stationed at Cap Rouge. Wolfe's attempt to gain the Plains of Abraham above the city was inspired by the hope of cutting off Montcalm's supplies; for he expected that the French would choose a siege, not a battle, and here, perhaps, Montcalm's generalship failed.

PAGE 31.—*The vessels had dropped downward.* From Cap Rouge the force had been carried down in thirty large bateaux and some boats.

Plains of Abraham. So called from Abraham Martin, once the owner of the land. These lie to the west of the city, guarded on the south by the precipitous cliffs of the St. Lawrence and on the north by a natural glacis, the Côté Ste. Géneviève, sloping down to the swampy flats of the St. Charles.

His wide-extended camp. It stretched from the city to the mouth of the Montmorenci, about eight miles to the east.

The civil power had thwarted him. Vaudreuil (Vō-dru'y), the Governor-general, was jealous of Montcalm's superior military rank and his popularity and did all that he could to thwart his plans, whilst claiming all the glory of his success. Bigot (Bēgō'), the Intendant, by an infamous system of peculation, had debauched the civil service and beggared the army commissariat.

Disaffection. Partly due to Wolfe's proclamation to the Canadians, ordering them to stand neutral on pain of their harvests, goods, and houses being destroyed in case of disobedience. Montcalm's threat that he would cause the Indians to ravage their villages and their homes if they deserted, placed the unfortunate Canadians between two fires.

PAGE 32.—*Over the bridge of the St. Charles.* From the lines at Beauport (Bō-pōr), around the rear of the city.

The hardy levies of the provinces. Troops from the British North American colonies along the Atlantic seaboard, in particular the New England States.

Adverse. Opposing.

Coppice. Scrub, or shrubbery.

PAGE 34.—*Townshend and Murray.* Wolfe's Brigadiers. Townshend assumed command after the fall of Wolfe.

A good description of Wolfe is found in Parkman's *Wolfe and Montcalm,* Chapter XXIV; of Montcalm, in D. M. Duncan's *The Story of the Canadian People.*

CANADA

This spirited poem suggests that Canadians, having proved their courage on the battle-field and their mettle as pioneers of civilization, should now take that place in the world for which their qualities fit them.

PAGE 37.—*Montcalm and Wolfe! Wolfe and Montcalm!* This line links together the names of the national heroes.

Thy storied citadel. Canada's or Quebec's?

Storied. Reference should be made to such events as the following: Stadacona at Cartier's visit, the founding of Quebec in 1608 by Champlain, its capture by Kirke in 1630, Phips' failure to take it in 1690, the events of 1759, Carleton's successful defence of it against Montgomery and Arnold in 1775, opening of the first Legislature there in 1792.

Thy storied citadel. Quebec is personified in "attests"; paraphrased, the passage means that the stories of Quebec attest, etc. Quebec is the nominative of address.

Burning song. Impassioned song.

Psalm. The history of those heroic days has become sacred to us.

Here thy heroes. The repetition of the same sound in "here" and "heroes" is an awkward piece of phrasing, rather spoiling the music of the line.

O thou. Canada, put for Canadians.

Queenston. Queenston Heights, see Book III, p. 332.

Lundy's Lane. Here, on July 25th, 1814, a short distance from Niagara Falls, two thousand eight hundred Canadians faced and defeated a force of four thousand Americans in a seven hours' engagement.

At Crysler's Farm. On the Canadian side of the St. Lawrence, not far above the point at which the international boundary touches the river, eight hundred Canadians from Kingston defeated the rear guard of General Wilkinson's army, one to three.

Châteauguay (Sha-to-gay'). A river entering the St. Lawrence near Montreal. Here a handful of French villagers and Glengarry Highlanders, under De Salaberry, put to flight a force of three thousand five hundred Americans under General Hampton, October 26th, 1813.

PAGE 38.—*Soft Pacific slopes.* This refers to the temperate climate of the western slopes of the Rocky Mountains.

Strange floods that northward rave and fall. The Yukon and the Mackenzie Rivers.

Where chafes Acadia's chainless tide. The shores of the Bay of Fundy, that is, New Brunswick and Nova Scotia, put poetically for the Atlantic sea-board.

Thy sons await thy call. Canada is represented as in a lethargic condition, not yet aware of her destiny.

Some in exile. Those who have left their country for lack of opportunity.

Stranger lands. Foreign lands.

Beneath Egyptian sands. This suggests that Canada has been overlate in summoning her best and bravest; the reference is to the war in the Sudan, when Canadians were employed to run the Rapids of the Nile.

Mystic Nile. Archæologists have expended all the resources of industry and learning in deciphering the inscriptions on the tombs of the Pharaohs. The expression may be merely a reference to the ages spent in the discovery of the sources of the Nile.

Murmur of Canadian streams. The songs of the Canadian voyageur; the sounds of his mirth, and perhaps of his sorrows, have been mingled with the breezes of the Nile. By a fine poetic conception, the spirits of the eldest and the youngest of the nations are represented as blended together.

SCROOGE'S CHRISTMAS

This selection is from *A Christmas Carol.*

These carols were sung by bands of singers called

"waits", who went from house to house, usually receiving some refreshment. The most famous of these carols beginning,

> God rest you, merry gentlemen,
> May nothing you dismay,

was sung by a small boy through Scrooge's key-hole on Christmas Eve.

PAGE 39.—*Was his own.* This iteration is a favourite trick of Dickens to enforce an idea. Compare below "a splendid laugh, the chuckle", etc.

The Spirits of all Three shall strive within me. His memories of his youth, with its fancies, its affections, and its joys; the clear knowledge of his present sordid self; and especially the thought of the possibilities of making amends to humanity for his selfish coldness, and thereby reviving in himself the joy of his youth, would henceforth direct his life and conduct.

Jacob Marley. His former business partner, seven years dead, who had been such a man as himself, had appeared to him at the beginning of the vision to warn and, if possible, to reclaim him.

Answer to his call. Respond to his will.

They are not torn down. In the vision of "Christmas to come" the bed curtains had been plundered by the char-woman and sold to the second-hand dealer.

PAGE 40.—*Laocoon* (La-oc'o-on). (See VIRGIL, *Æneid* ii. 40. et seq.) A priest of Apollo, who with his two sons, as a punishment for endeavouring to persuade the Trojans to destroy the wooden horse consecrated to Minerva, was crushed to death in the folds of two serpents sent against him up out of the sea by the incensed goddess. Dickens humorously compares the stockings to the serpents.

Winded. Out of breath.

PAGE 41.—*What's to-day?* What day is to-day?

Loitered in. Into the yard; Scrooge lived in chambers in a lowering pile of buildings, back in a yard.

PAGE 42.—*Might of wonder.* Why?

I haven't missed it. Jacob Marley's ghost on Christmas Eve had predicted the visit of the three spirits at midnight on three successive nights, so that it should have been, according to Scrooge's reckoning, the morning of the 28th of December.

A remarkable boy. Account for Scrooge's extravagant praise.

WALK-ER! Street urchin's slang for "Oh, come now, you're joking". The theory that Walker was the name of a lying overseer, while probably true, scarcely explains the vogue of the expression.

PAGE 43.—*He must have had a steady hand.* Dickens is fond of enlarging common sayings by quaintly humorous additions (for example, "off like a shot").

Bob Cratchit. His poor and ill-used clerk, who maintained a numerous family on fifteen shillings a week, and among them the dearly beloved little cripple son, Tiny Tim.

Joe Miller. The author of a famous jest book.

I shall love it as long as I live. Scrooge, on his return home on Christmas Eve, had seen in it the face of his dead partner, Marley, and so dated the beginning of his reformation from this circumstance.

PAGE 44.—*That bird.* Note the emphatic addition.

Like sticks of sealing-wax. Nothing is more remarkable in Dickens' style than his happy comparisons, for the most part humorous.

The chuckle . . . the chuckle . . . the chuckle. Ringing the changes on the same expression.

Requires attention. A humorous use of understatement.

PAGE 45.—*His nephew's house.* The grasping nature which had grown in Scrooge had overlaid his early tenderness for his sister, and he had neglected and quarrelled with her son in the selfish fear that his help might be looked for.

Show you upstairs. To the waiting-room. In London the drawing-room, parlour, or waiting-room is generally upstairs.

PAGE 46.—*Will you let me in, Fred?* Fred had asked him to dinner on Christmas Eve, but had met with an insulting refusal.

PAGE 47.—*The Tank.* The little outer office in which the clerk worked; so called by Dickens to express its narrow, cramped, gloomy appearance.

PAGE 48.—*Strait-waistcoat.* A long-sleeved garment used to restrain lunatics.

Bishop. Punch.

Their fill of laughter. Dickens hated a cynic.

PAGE 49.—*Spirits.* The rather commonplace pun is quite in place in bringing the narrative to an easy and pleasant close, though it must be admitted that Dickens' fondness for this sort of wit sometimes betrayed him into its use when inappropriate. See, in particular, previous parts of *A Christmas Carol.*

The spirit of Dickens as displayed in his writings and in his life is this Christmas spirit, which was born in Scrooge by his terrible experiences.

HANDS ALL ROUND

Tennyson was a strong Imperialist, and to him Canada owes a debt of gratitude for discouraging the sentiment, at one time strong in England, of allowing her to drift away from the Empire.

The scene presented is a patriotic banquet at which toasts were drunk, the guests joining hands after drinking the glass.

The toasts are to "Queen and Country", to "The Colonies", and to—as we should say in Canada—"Our Legislators".

PAGE 49.—*This solemn night.* The night of an annual festival; the word "solemn" originally meant annual.

Cosmopolite. A citizen of the world. The reference is to the "Little Englanders", consisting of a coterie of statesmen who believed that, in rebuking a patriotism which centred wholly in England and the extension of her power, they were the apostles of a higher political morality. They prided themselves upon their cosmopolitanism, and instead of looking to the prosperity of England alone, they conceived it to be the policy of the highest statesmanship to forward the progress of civilization without regard to the interests of any particular country.

Freedom's oak. The oak, emblematic of England, is identified with the cause of liberty.

The true Conservative. Conservatism has sometimes been taken to mean the policy of preserving the systems of the past in their integrity; but, as Tennyson saw, a policy is a growth; and just as a tree can be preserved only by lopping away the rotten or the rotting limbs, so,

in a state, institutions that have ceased to be useful must be abolished, or they will remain as a detriment to the very existence of the state. The stanza thus contains two vigorous paradoxes, that is, statements apparently self-contradictory.

The colonies specially referred to in the second stanza are Australia, India, South Africa, and Canada.

PAGE 50.—*Whatever statesman.* Of whatever political party.

So they be. Provided that they be.

True leaders of the land's desire. Does this mean that statesmen should carry into effect the desire of the people, or that they should educate the people to higher ideals of government?

Both our Houses. Lords and Commons.

Beyond the borough and the shire. Their aims are to be national rather than parochial, and imperial rather than national.

Wherever ship could sail. In this connection recall the Cabots, Sir Walter Raleigh, Sir Humphrey Gilbert, Sir Francis Drake, Frobisher, Davis, Cook, etc.

Pray God . . . great. Note the force and beauty of these lines.

Tennyson believed that the cause of freedom was identical with the extension of British influence. Read his *You ask me why.*

MIRIAM'S SONG

The theme is the awful power of Jehovah, which annihilates His enemies by a mere breath. Compare *The Destruction of Sennacherib.*

PAGE 55.—*Miriam.* The prophetess, sister of Moses. Exodus xv. 20, 21.

Timbrel. A kind of tambourine.

Egypt's dark sea. The Red Sea.

His words . . . sword. The language is hardly felt to be metaphorical.

Who shall return? Note the effect of the figure of interrogation.

In the power of her pride. In her power and pride; the figure is common in poetry.

His pillar of glory. Exodus xiv. 24.

Dashed. Overwhelmed.

This poem, like all of Moore's, is remarkable for the music of the rhythm. Note the peculiar force given to the lines opening with an accented syllable, the unaccented syllable of the iambic being left off.

THE DESTRUCTION OF SENNACHERIB

This poem is one of Byron's *Hebrew Melodies.* Read II Kings xix. 35. Its similarity to *The Song of Miriam* reminds one of the friendship between the two poets, reverential on the part of Moore, and slightly contemptuous on Byron's side, who said that "Little Tommy" dearly loved a lord.

PAGE 56.—*Sheen.* Compare with "sheen" in "O'er fell and fountain sheen" in Hogg's *The Skylark.*

Deadly. Usually, death dealing. In what sense is the word here used?

PAGE 57.—*The lances unlifted.* Contrast this description with the usual scene presented by a military camp.

Ashur. Ancient name for Assyria.

Baal. Bel, Apelles (A-pel'les), all three names are given to the sea god of the Assyrians. Sometimes identified with Apollo.

The idols are broke. The Assyrians are represented as taking revenge on their gods for their defeat.

Note Byron's excessive employment of poetic imagery; the images in his hands become more important than the thought underlying them. He belongs to an age when, as has been truly said, the body of poetry was more highly esteemed than its soul. Like Macaulay in prose, he was fond of striking lights and shadows. Note the effective contrast employed in the second stanza.

Byron is always graphic. Note the correctness of the details given to picture the utter overthrow of the Assyrians.

The poem is far below Moore's in lyrical spirit, partly because it is too full of detail, and partly because the narrative form is adopted too exclusively. The key to this difference is found in the opening lines of each poem.

Sound the loud timbrel—

The Assyrian came down like the wolf on the fold.

THE LARK AT THE DIGGINGS

The scene is laid in Australia after the outbreak of the gold fever in 1857. The persons are miners, most of them, perhaps, convicts, for Australia was a convict colony until 1853.

PAGE 58.—*The friends.* George Fielding and Tom Robinson had been fellow-lodgers in England; Fielding had emigrated to Australia, where he had failed as a farmer. Robinson, who had been sent out to Australia

to look for him, found him in the last stages of a severe illness. Gold was discovered, and the two friends started for the mining camps.

Note how carefully the writer works out the idea of a little bit of England dropped down in the heart of the Australian "bush". Point out the significant details.

Most of them diggers. As George wanted the scene wholly English, this little bit of Australia jars upon him.

A gigantic cage. To give the little bird a sense of freedom.

PAGE 59.—*The lark.* A cant phrase for a piece of sport; and it was in this sense that Tom had understood it.

From the other end of the camp. The camp at Ballarat extended for some miles, so that these miners did not know the two friends.

Like most singers. A touch of nature.

Sotto voce (sot'tō-vō'cha). Softly, in a low voice.

PAGE 60.—*Gave music back.* That is, in gratitude, as a repayment.

Out burst. Note the order of words in this sentence, and the breaks in it to suggest the suddenness with which the bird breaks out into full song.

To think of its theme. In contrast with this, recall Wordsworth's "So might'st thou seem, proud privilege, to sing, all independent of the leafy spring".

Dulce domum. Sweet home.

Sing this very song. "Out burst in that distant land his English song."

PAGE 61.—*They.* The miners. "They" must be emphasized strongly in reading to bring out the reference.

Song-shine. A beautiful coinage from sunshine.

They came back . . . days. "They", anticipative. This passage is poetic in its rhythm, freedom, and power of expression.

What power is ascribed in the extract to the sweet, sad memories of the past?

THE ANCIENT MARINER

This poem was written to form a part of *The Lyrical Ballads* which were to regenerate the poetry of the time.

PAGE 61.—*It is an ancient Mariner.* A familiar mode of opening the old ballad.

Ancient. Of other times.

He stoppeth. By some strange power he selects the one suitable to hear his tale. (The supernatural element is introduced at the outset.)

By thy long gray beard. An old form of adjuration, probably derived from the Mohammedans, who swear by the beard of the prophet. The only phrases descriptive of the ancient mariner are "his skinny hand", "his glittering eye", yet how vividly the imagination pictures him. Observe from this the poet's skill in the selection of details.

The Bridegroom's doors. Give reasons for haste.

PAGE 62.—*Loon.* A person of no account.

Eftsoons. An obsolete word meaning here, forthwith.

Like a three years' child. Nothing could more completely express the subservience of the Wedding-Guest to the Mariner's will, who holds him in the same thrall as Coleridge holds his readers.

The bright-eyed Mariner. Spelled "Marinere" in first copies. Note rhyme.

Cheered. Cheered by the crowds waving "good-byes" from the pier; or, perhaps, provisioned for the voyage.

Cleared. Expresses the difficulty of getting a sailing vessel out of the harbour.

Below the kirk. Account for the order of the details.

Upon the left. They were sailing south.

Over the mast. At the equator, the sun is over the mast at noon.

Bassoon. A wind instrument, a bass horn.

PAGE 63.—*The Bride . . . minstrelsy.* A dainty picture of the olden time.

Nodding their heads. Keeping time to the music.

Minstrelsy. Band of minstrels.

Cannot choose but hear. As if bound by a mesmeric spell.

The storm-blast. The blast takes on the guise of a spirit of evil. Note the vigour of the personification.

With sloping masts, etc. Note (1) the vividness of the description; (2) the means by which hurry is suggested, namely, the alliteration, the rhythm, the compression of six lines into a stanza, the use of the internal rhyme, the bold and striking simile. Use the black-board to illustrate the meaning.

Cold. Originally written "cauld", as emerald, "emerauld". The ship has now reached the region of the South Pole.

PAGE 64.—*Through the drifts.* Between the moving ice-floes.

Clifts. Old form of cliffs, snow-clad icebergs.

Sheen. Here a noun; the word is often used as an adjective.

Nor shapes of men. So far south are they that they get glimpses of neither men nor beasts; one old writer says that the albatross may be found in waters where no fish can live.

Ken. Distinguish.

Like noises. Those one hears in falling into or recovering from a swoon.

Thorough. Variant for "through", though the words are now used in different senses.

As if it had been a Christian soul. Note the imaginative content of the line, as suggesting utter loneliness and desolation; this part of the world seems to them almost forsaken of God.

Vespers nine. Nine days. Would "matins nine" have suited the poet's purpose as well?

Fog-smoke white. Still in a ghostly land, though steadily sailing north toward inhabited waters.

How is the act of the Ancient Mariner made to seem sacrilegious?

The fascination of Coleridge is not wholly inexplicable. It arises in part from his exquisite melody, in part from the vividness of his pictures, in part from his striking originality of thought, but more than anything else from his mysticism. We feel that we are getting a glimpse of a world forbidden to mortal ken. The special quality of his imagination is not comparable with that of any other writer in its singular power of emotional suggestion. All this is strikingly exemplified in *The Rime of the Ancient Mariner,* of which the extract constitutes the first part. In the first edition the following argument was prefixed to the poem:

> How a ship, having passed the Line, was driven by Storms to the cold country toward the South Pole; and how from thence she made her course to the Tropical Latitude of the great Pacific Ocean; and of the strange things that befell; and in what manner the Ancyent Marinere came back to his own Country.

De Quincy asserts that the germ of the story is contained in a passage of Shelvocke, who states that his second captain, being a melancholy man, was possessed by a fancy that some long season of foul weather was owing to an albatross which had steadily pursued the ship, upon which he shot the bird, but without mending their condition.

AT THE CLOSE OF THE FRENCH PERIOD IN CANADA

PAGE 65.—*When the flag of France,* etc. Treaty of Paris, 1763.

Loyalty and heroic service. See note on Châteauguay, p. 203.

A campaign. 1759.

A treaty. Treaty of Paris.

The proposals of the revolted colonies. To join them in their struggle for independence. Read the history of the American Revolutionary War, especially the events of 1775. See the expeditions of Montgomery and Arnold.

PAGE 67.—*Childhood of awful trial.* Constantly menaced by the Iroquois and by the English from Lake George. See story of Daulac in the time of Maisonneuve, and *The Heroine of Verchères* in Book III, p. 301.

PAGE 68.—*The city of Maisonneuve* (Mā-′zon′-nuv′). Founded by him about 1642. "I would go," said he to Montmagny, when warned by him of the dangers to which the colony would be exposed, "if every tree were an Iroquois".

PAGE 72.—*The House of Bourbon.* The Royal house of France. The line of Bourbon kings begins with Henry of Navarre.

A HYMN OF EMPIRE

The development of the poem is as follows:

We are moulded by the hand that fashioned and upholds the universe.

The supremacy of the Empire is the guarantee of peace and justice throughout the world. Inspired by the spirit of our ancestors, our task and aim should therefore be to fit ourselves, by closer union, to maintain and extend the limits of the Empire.

The spirit of the poet throughout is the spirit of the Psalmist. Read parts of Psalm cxlvii.

PAGE 74.—*In freedom that unites.* The unity of the Empire depends for its strength upon a common ancestry, common ideals, a community of interests, and loyalty bred from the traditions and history of a glorious past. This unity of sentiment can be preserved and strengthened only by allowing to each member of the commonwealth of states the fullest individual liberty.

That speech. The English language.

The harbinger. Herald of good tidings.

In this quatrain the metaphors are a little out of keeping with each other.

PAGE 75.—*Lord, turn the hearts.* The metre is irregular.

The doctrine of a narrower state. It has been argued that the wide extent of the Empire embroils parts of it in quarrels not their own. The burden of colonial defence has sometimes fallen heavily on the Mother Land.

Breathed with ocean's breath. A metaphor to signify that their daring and enterprise knew no bounds. Of whom is he thinking?

Our spirit's ancient fires. Our ambitions.

Our feet . . . our crown . . . star. A little florid.

The honeyed words. His eloquence.

Mask. Represents the political theories of the statesmen opposed to Imperialism as clothed in language so specious as to pass for profound wisdom. The fool is wise in his own conceit. See Proverbs xxvi. 5.

The sequence of ideas is scarcely convincing or satisfactory, but the poem has merit in the vigour of its phrases and in its forcible metaphors, as well as in its spirit of ardent loyalty.

THE BURIAL OF MOSES

The scene is one of sublime grandeur, presented with a dignity of language, a nobility of thought, and a rich and solemn metrical movement entirely worthy of it.

PAGE 80.—*But no man.* Note the use of contrast here and elsewhere in the poem.

Train. Funeral procession. The similes taken from the dawn of day and the spring-time are beautiful and appropriate.

Them that wept. Refers to the Oriental custom of employing professional mourners at the funerals of the great.

PAGE 81.—*Eyry.* What is the derivation?

Stalking. Hunting by stealth.

Arms reversed. So the arms are carried at a soldier's funeral, indicating that war is over for the dead.

Muffled drums. Shrouded with black cloth, with the same idea as above.

Funeral car. Usually a gun-carriage.

The minute-gun. Fired at intervals of a minute, corresponding to the tolling of church bells.

These incidents of a military funeral should be carefully explained to the class.

Minster transept. In cruciform churches, the transept forms the arms of the cross, the head of the cross is the choir, the nave corresponds to the larger supporting beam. There is a reference to Westminster Abbey, where rest England's honoured dead.

Lights like glories fall. From stained glass windows.

Emblazoned wall. With richly decorated tablets in memory of the dead.

PAGE 82.—*Warrior, poet, philosopher.* Suggested from the preceding stanza.

The hillside for his pall. A pall is properly a drapery covering a coffin; its meaning here is obscure.

Lie in state. The honoured dead for some days after death are placed in coffins covered by a pall, on a dais in some great church illuminated by constellations of candles.

Bier. The carriage which conveys the corpse to the grave.

Shall break again. Refer to the story of the Transfiguration. St. Matthew xvii. 2, 3.

The hills he never trod. The hills of Palestine, the Promised Land which he was not allowed to enter.

The strife. Christ's life, sufferings, and death.

PAGE 83.—*Curious.* Inquisitive.

The poem is applied as an illustration that the ways of God are "past finding out". It teaches the lesson of simple, unquestioning faith.

Read the *Funeral of Wellington,* p. 324, and the *Burial of Sir John Moore,* Book III, p. 106.

THE CRUSADER AND THE SARACEN

The selection is from the first chapter of *The Talisman.*

The Crusades. The crusades were instituted by Pope Urban II, at the instigation of Peter the Hermit, about the close of the eleventh century, for the rescue of the Holy Sepulchre from the Turks, into whose hands it had recently fallen. The present was the Third Crusade, of which the leaders were King Richard of England, Philip of France, and Frederick Barbarossa, Emperor of Germany. To them was opposed the warlike, generous, and chivalrous Saladin, who by his great talents had risen from a private station to the sovereignty of Egypt.

PAGE 83.—*The Saracen.* Saladin, or the Soldan.

Knight of the Couchant Leopard. Prince David of Scotland, who had been a hostage at the English Court, was so called from the device on his shield, a crouching leopard.

Caftan (or kaftan). A long-sleeved vest tied with a girdle about the waist.

No man meets a friend. That is, every stranger is an enemy.

The infidel. A term used by the Crusaders to describe the Saracens, or believers in Mohammed, the Prophet of Islam.

PAGE 84.—*Lance . . . in rest.* See note on *Bernardo del Carpio.*

Buckler. A shield buckled to the arm.

The inflection of his body. The Saracen guided his horse by leaning to one side or the other.

Sensible. Aware.

PAGE 85.—*A heron.* Formerly the special game pursued in falconry.

Mace. A long-handled hammer, with a spiked ball for a head.

Address. Practised skill.

PAGE 87.—*His harness.* His armour.

PAGE 88.—*Lingua franca.* A mixture of Italian with Turkish, Arabian, and Greek.

Emir. A title bestowed on all independent chiefs, and descendants of Mohammed through his daughter Fatimah.

Nazarene. A follower of Jesus of Nazareth.

Moslem. Mussulman is a corrupted form of the word Moslem; a Mohammedan.

A synthesis of the lesson may be worked out on these lines:

1. What advantages had each of the combatants?

2. How did they strive to make use of them?

The conclusion, like that of *The Battle of the Pipes,* leaves everybody satisfied.

MERCY

This selection is taken from *The Merchant of Venice,* Act IV, i.

PAGE 89.—*Strained.* Forced; in reply to Shylock's "On what compulsion *must* I?"

Droppeth. In contrast with "strained".

Sceptre. The sceptre is emblematic of the king's power and authority, and so is suggestive of him as executing justice.

Attribute to awe. The appropriate emblem of awe.

Attribute to God. A part of God's nature, a quality that helps to make up man's idea of God.

Shew. Appear.

Shew likest God's. Although God is just, and man also must be just, man will resemble God more by being merciful than by merely rendering justice.

Seasons. Tempers, renders less severe.

The extract is probably the finest example of Shakespeare's ethical teaching. Voltaire thought that the special characteristic of English poetry was its energetic and profound treatment of moral ideas.

FROM "AN AUGUST REVERIE"

The charm of the poem is in large measure due to the skilful adaptation of the words, melody, and images to the pervading feeling of dreamy and reflective melancholy. Even in its obscurities the right chord is always struck; for example,

> A beauty of whose light no eye can tell,
> Save that it went; and my heart knew it well.

Compare with the general meaning of this poem Wordsworth's

> To me the meanest flower that blows can give
> Thoughts that do often lie too deep for tears.

The poem is Wordsworthian, in that it seeks to reveal to eyes blinded by the dulness of familiarity the beauty and solace in the commonest of things.

Note in the first stanza that the commonest words are selected. Why?

PAGE 90.—*Draggled.* Unkempt, rough.

With shrivelled pods. For example, shepherd's purse, cockle-mustard.

Like-heirs. Are alike heirs. The pervading idea is that of kinship to nature—like the flowers, man is born, rejoices, suffers, dies.

Common. Seems to be a transference of epithet from flowers to days.

A beauty . . . well. The mystic note. The meaning probably is that one feels a haunting sense of beauty gone from the fields, without understanding why.

As children. That is, as children know the beasts and birds they tame.

Loved without a name. That is, he loved them without knowing their names. Is there an implied criticism here of the modern tendency to suppose that a just appreciation of the beauties of nature can be reached through the methods of the systematist? Compare Wordsworth's *A Poet's Epitaph,* "Physician art thou? One, all eyes", etc.

PAGE 91.—*Sweet obedience to the sky.* In popular phrase—they "take things as they come".

Whose mists elude my sight. A rather bold transference of ideas; the mist-veiled hills elude his sight, not the mists on the hills. It is more probable, however, that *elude* is used in the sense of *delude, deceive.*

And they to me. A familiar Wordsworthian close. With this poem compare Wordsworth's lyrical poem *To the Daisy,* to which *An August Reverie* gives a new form of expression—the sad note, instead of Wordsworth's joy.

WORK AND WAGES

The writer, Ruskin, devoted himself to the study of Art, and became Slade lecturer at Oxford. Later he turned his attention to social and moral reform, and

devoted his pen, his eloquence, and his wealth to that end. Like Carlyle and Matthew Arnold, he lifted his voice in his own way against "commercialism", whose watchword was "to buy in the cheapest market, and sell in the dearest". To buy in the cheapest market was, in Ruskin's idea of things, to encourage hurried and careless workmanship in the production of cheap wares. This kind of work, too, could be done by unskilled labour, and there was no encouragement for the clever artisan; on the contrary, he was discouraged by being compelled to work for the same wages as the common labourer. A revival of truer conceptions of art, Ruskin believed, would ameliorate these conditions. Note the influence of these general views on the development of the ideas in the extract.

Synopsis: The main object of life is not to get the greatest amount of money for one's work, but to do one's work well; and this is the object of all brave, well-educated, and intellectual men; it is only the dull, ignorant, and cowardly who propose the former as the chief aim of life. Examples are then given, in the soldier, the clergyman, the physician. The conclusion exhibits the results of following each ideal.

PAGE 91.—*Chief, principal.* What distinction is implied in Ruskin's use of the two words?

PAGE 93.—*There are a vast class.* Is this a correct form of expression?

Life and death in him. . . . heaven and hell for him. Progress, moral advancement, and happiness, as opposed to their opposites.

Serve two masters. God and Mammon.

> **Mammon led them on,**
> **Mammon the least erected fiend that fell.**

See Milton's catalogue of the fallen angels, *Paradise Lost,* Bk. I.

King of Kings. Revelation of St. John, xix. 16.

Slave of Slaves. Ruskin's coinage, by analogy with King of Kings.

Perfect freedom. See the Book of Common Prayer, the Collect for Peace: "Whose service is perfect freedom".

Slavery. Because in this latter case one gives work grudgingly, the object being money; and in the former gladly, the object being the perfection of the work.

Note throughout the uses of contrast and the rhetorical means by which these contrasts are rendered effective.

In what way does Ruskin give vivacity to the illustrations which he employs?

UNTRODDEN WAYS

The poem is based on the proneness of humanity to regard the lot of others as happier than their own. It consists of a well-marked introduction, development, and conclusion.

The introduction presents a scene of idyllic beauty. The development shows the lonely ploughman halting his team to catch some glimpse of the life of the great city, which seems to him embodied in the passing train, which, as it rapidly recedes from view, leaves him in a reverie upon the joys and excitements of city life in comparison with his own dull round; by way of contrast with this, the wearied travellers on the train, enchanted with the beauty of the scene, think life to the ploughman must be one long holiday.

The conclusion gives the application to life; each sees only one side of the picture—that illumined by fancy.

PAGE 94.—*Fancy's glow.* The coupling of the metaphors is a little incongruous; the glow illumines the "untrodden ways", which suddenly reappear as "the page we do not know".

The poem as a whole is beautiful and convincing.

THE FIRST PLOUGHING

The poem has in it the overflowing joy of spring; even the grave old crow is in a fine rollicking humour. The spirit of the scolding crow, the plaintive flycatcher, the roystering high-hole, is embodied in the cadence of Roberts' verse. No wonder that commands, so imperatively given, had to be obeyed.

What is the effect of the inversion in the first line of each stanza?

PAGE 95.—*Pine-tree top.* The haunt of the crow.

Ripe. Ready.

Word. News that spring has come.

Don't wait for word. The crow is not wholly disinterested; what a glorious time he will have with the grubs, as he follows the freshly turned furrows.

The daffodil. One of the earliest garden flowers. It is a large yellow flower of the lily family. The dandelion represents the field-flowers. Note the liveliness given by these personifications.

PAGE 96.—*The flycatcher.* The earliest of these is the phoebe, which arrives in Ontario early in April; name others of this class. Some of them have very pleasant notes, but none are songsters. See Nash, *Birds of Ontario.*

Ephemera. Mayflies. The young of mayflies live in the water, from which they emerge as winged insects in the *subimago* state. The name *ephemera* is appropriate,

as their life span is but a single day. (See Comstock's *Insect Life,* Chapter IV.)

From the mould. The ephemera, in the state of larvæ and pupæ, are aquatic. When ready for their final change, they creep out of the water, generally toward sunset, and shed their whole skin (mould), propagate their species, and die, taking no food in the perfect state.

Gossamer. The webs spun by small spiders on stubble or grass, and rendered easily visible on a dewy morning. (See Comstock, Chapter VIII.)

Come up. The ground is dry, and so ready for the plough on the hilltop earlier than in the damp valleys.

The high-hole. This bird, also called flicker, and golden-winged woodpecker, or yellow-hammer, arrives about the middle of April. "It is chiefly a ground feeder, ants forming a large portion of its food", for the capture of which its tongue is specially adapted.

The woodgrubs. Observe that each bird selects food to his taste.

The assemblage of details in the last stanza gives movement, colour, life, and reality to the picture.

The pupils should write papers, telling all they know about the habits of these birds.

THE ARCHERY CONTEST

The extract is from Scott's *Ivanhoe,* Chapter XIII. The incident took place at the close of the second day's tournament at Ashby, in the presence of Prince John, at that time deep in a plot to seize the throne of his brother, Richard I. The latter had been imprisoned in a castle in the Tyrol by the Duke of Austria, whose enmity he had incurred in the Holy Land. The tournament is indeed

a part of the plot against the King, of whose liberation Prince John had just heard.

PAGE 97.—*Waldemar.* Fitzurse, confidential adviser to Prince John.

Yeomanlike. Creditably to this class. The yeomen were the substantial common people of England below the ranks of the gentry; from this class the archery of England were mainly drawn.

A forester. As we should say, a game warden.

Malvoisin. A Norman baron in the service of John, who had competed in the tournament.

Try conclusions. As we should say, " see who will come out best ".

Sith. Old form for " since ".

It be no better. No better terms are offered.

Braggart. A name scarcely deserved in view of Locksley's modesty of speech.

The bugle. A bugle was to be the prize for the winner.

Silver pennies. The silver penny was a coin containing twenty-four grains of silver.

Hastings. When the Conqueror came over.

PAGE 98.—*The former target.* This paragraph is a fine example of graphic description. Note the carefully elaborate details which produce this effect.

Anxiety to pause. In contrast with Hubert's deliberation.

An. In case.

Runagate. Vagabond.

Knave. A low fellow.

PAGE 99.—*Generation.* Descendants.

Mend. Better, improve.

Shivers. Splinters.

In the North Country. Locksley, who was in reality the famous outlaw, Robin Hood, frequented Sherwood Forest, about the head-waters of the River Trent, and so to the north-west of Ashby. The men of the Scotch and Welsh Borders were famous archers, as they had good need to be. Locksley may have used the words noted for the purpose of maintaining his disguise, as he was a well-known figure in the three adjacent shires, Nottingham, Leicester, and Derby, within which lay his own domain of Sherwood Forest. The North Country was a name formerly applied to all land north of the Humber.

The story of the *Silver Arrow* may have suggested the whole incident to Scott.

Let your guards attend me. That is, to prevent my escape.

PAGE 100.—*King Arthur's round table.* Made by the seer Merlin, and presented to the King. See Tennyson's *Idylls of the King.*

Headless shaft. The head gives direction and poise to the arrow.

Give him the bucklers. Yield to him.

The devil. He refuses to admit that he has been vanquished by a mere man.

PAGE 101.—*A little frayed.* This would have made little difference except to an archer of transcendent skill.

With some deliberation. Compare with his first shot.

Vindicated. Justified.

Skill, person. Note contrast.

Twenty nobles. Equal to about thirty-two dollars in our money, but then much more in purchasing value.

Take livery. Adopt the uniform worn by the servants and retainers of a great noble. The expression is thus equivalent to take service. The colours of the livery of

Lord Baltimore have supplied its name to the Baltimore oriole.

Body-guard. It was from the yeomen that this guard was selected.

PAGE 102.—*King Richard.* A maddening taunt under the circumstances.

With reluctance. He felt that the gift was undeserved.

Sir Walter Scott loved chivalry and hated a churl. He had an admiration, almost boyish in its fervour, for all kinds of manly prowess.

IN NOVEMBER

The poem is a perfect piece of word painting. The perspective shows a hill clad with a leafless forest in the background, from which, in the middle distance, coming down the hill are the fuel-laden carts of the woodmen; for the first snows of winter are falling in the fast fading November afternoon. In the foreground, the ploughman is turning the fall stubble in black furrows through the whitening field. The "values", too, are carefully preserved, from the dim woodland in the background to the vivid contrasts between the black furrows and the new fallen snow, with intermediate gray-gold tones of the stubble. The personal note in the poem is one of tender sadness.

Note the felicity of expression in "A little while and night shall darken down", which suggests the sad note.

PAGE 102.—*Now golden-gray, sowed softly through with snow.* In this line one not only sees but feels the soft fall of the snow. To this effect the alliterations—the selection of initial consonants—and the vowel fall (ō ŏ ōō) all contribute.

AUTUMN WOODS

PAGE 103.—The two opening stanzas set forth the time and the place. The time is when the trees, depleted of the luxuriance of their summer foliage though not yet stripped bare by the tempests, are gay with the rich colouring of autumn. The place is a valley embowered in the heart of woodland slopes rising into mountainous peaks in the distance. In the second stanza, the poet's fancy idealizes the scene; the mountain peaks become groups of richly attired kings; the vale becomes enchanted ground. Note, too, in the stanza, the slower and more dignified metrical movement. The following stanzas describe the poet's walks along the woodland slopes, sweetened by the companionship of the south-west wind, and brightened by the mild beams of the early autumn sun. The poem concludes with the reflection that a life spent among such scenes as these would be happier than that permitted to mortals.

Note the uses made of personification throughout the poem and the varied rhythms in the metre.

Note the use made of contrast, especially in the sixth and seventh stanzas.

In the seventh stanza, explain "strange".

Bryant's literary work, notwithstanding its employment of suspended and even involved constructions, is, on account of its grammatical exactness and the propriety of its expressions, always of an admirable lucidity. To this he adds a singular power of condensation. Test the justice of this criticism.

IN A CANOE

The extract consists of a description of the canoe: (1) As it glides over the smooth surface of a lake or down

some swift stream; (2) as it rushes headlong down the rapids. Note the long sentences in the first part, broken only by one or two short sentences for the sake of variety, as compared with the quick, incisive, short sentences and sentence phrases in the exciting parts of the description. Note, too, the succession of participial phrases in parallel construction. These devices are employed to give the reader a sense of excitement. The justice of this remark may perhaps be exhibited by altering the form of one of these sentences only slightly. "Before you there is a seething mass of foam with its whiteness broken by lurid black rocks, whose jagged sides with a single touch, after ripping the canoe into tatters, would hurl you into eternity." The change in effect is entirely due to the linking of the phrases more closely together and the adoption of the periodic structure.

Much of the effectiveness of the description depends upon the sense of hearing—for example, "the sharp, quick beat of the paddles", "the roll of their shafts against the gunwale", "the hiss and ripple of the stream", and the use of onomatopoetic expressions.

Note the use of the second personal pronoun and the present tense throughout, to impart vividness.

PAGE 105.—*Thwart.* The crossbar upon which the paddler rests.

PAGE 108.—*Crash! You are right on that rock.* His fears are so vivid as to assume the guise of reality.

AFTON WATER

Afton Water is a small tributary of the Nith in Ayrshire, near Afton Lodge, which was the house of Mrs. Stewart, formerly of Stair. "This song was presented to

her in return for her notice—the first Burns ever received from any person in her rank of life." Gilbert Burns, however, asserts that the poem is addressed to Highland Mary.

PAGE 109.—*Den.* A wooded hollow. Compare Hawthornden, Hazeldean.

Lapwing. The lapwing, sometimes called the peewit from its cry, is a bird of the plover family, and derives its name from its leaping or jerking mode of flight; lap equals leap.

PAGE 110.—*Mild evening weeps.* Refers to the evening dews.

Birk. Birch. The birk shares the honours of Scottish poetry with the pine and rowan.

Wanton. Parse. The line contains a beautiful picture.

Write a description of Afton Water as here portrayed.

What is the pervading feeling in the poem?

Observe that poetic symmetry is attained: (1) By the similarity in form of the opening and closing stanzas; (2) by the arrangement of ideas in each stanza—the first part devoted to the praise of the stream, the second to the expression of a tender affection for the beloved one.

DAVID COPPERFIELD'S FIRST JOURNEY ALONE

The selection is from *David Copperfield,* Chapter V.

This is a little comedy in three acts, representing David's embarrassment, his guilelessness, and his awakening.

What circumstances emphasize David's embarrassment?

What incidents present his guilelessness and simplicity?

What prepares him for his awakening?

The story is told with Dickens' characteristic humour and all his nicety of character discernment. Whatever may be said to the contrary, Dickens is more realist than caricaturist. Men *have* their ruling weaknesses, foibles, and passions, and it is to these that Dickens directs attention.

PAGE 110.—*Yarmouth.* At the mouth of the Yare River, in Norfolk.

Blunderstone. David's home, "Blunderstone Rookery", near Yarmouth.

PAGE 111.—*A good deal surprised.* This suggests the waiter's importance in David's eyes.

PAGE 112.—*My eye!* An exclamation of surprise and admiration often employed ironically, as though the sight were endangered by beholding the object.

Choker. Necktie.

PAGE 113.—*This melancholy accident.* Marks David's implicit confidence.

Not chops? Feigns surprise.

PAGE 115.—*Peggoty.* Formerly nurse to David, now married to Barkis.

Where I was going to school. Intimates his knowledge of the contents of the letter.

PAGE 116.—*Coach-horn.* Dickens has immortalized the stage-coach. His duties as reporter for *The London Morning Chronicle,* 1834, had familiarized him with all the odd interests of this mode of travel. No doubt David's experiences with the sharp waiter are a reflection of his own.

Cowpock. Cowpox.

PAGE 117.—*Broken wittles.* Morsels of food left over from the meals.

I sleep on the coals. The waiter works up his climax with considerable artistic skill.

Received . . . up . . . thumb. Humour of incongruity.

PAGE 118.—*Qualities,* etc. Gives the application to life.

THE BAREFOOT BOY

The divisions of the poem are as follows: An introductory and a concluding address to the barefoot boy. The introduction, however, has two main divisions, indicated, as all the main divisions are, by lines concluding with "barefoot boy". The development consists of three parts, each opening with the expression of a wish, "Oh for", etc., and containing reminiscences, for which the line "I was once a barefoot boy" prepares us.

The motive is well expressed in the concluding lines:

> Ah! that thou couldst know thy joy
> Ere it passes, barefoot boy!

What characteristics of the barefoot boy are described in the first part of the introduction?

What in the second?

PAGE 118.—*Prince thou art . . . Only is republican.* The reflection is a little out of place in an address to a barefoot boy. The boy claims service from all. Everything is to minister to his wants and caprices. He is thus a prince. He will learn, when he grows up, that he has no more claim to service than any one else, and that in republican phrase—"All men are free and equal".

The reach of ear and eye. This idea is fully worked out in the succeeding lines of the poem.

PAGE 119.—*In laughing day.* What is the implied contrast?

Knowledge never learned of schools. Be careful to bring out the connection between this and the concluding explanatory clause beginning "For eschewing", etc., from which it is cut off by a succession of phrases qualifying knowledge.

Morning chase. That is, after honey. Burroughs says in *Birds and Bees*: "The bees are up and at it before sunrise".

Flight of fowl. See a suggestion of the swallow's mode of flight in *Bega.* See also note on the "lapwing" in *Afton Water* in this book. The context, however, would suggest that it is the time of the annual migratory flight of the birds which the boy is supposed to know, rather than the mode of flight.

Tortoise. Commonly called turtle, of which the mud-turtle is the most familiar example.

Woodchuck. Ground-hog.

Mole. Same word as "mould". The mole burrows just under the surface of the ground, throwing up the excavated soil into little hills. Only at the opening is his burrow comparable to a well.

Ground-nut. Possibly what is called in Ontario the pig-nut, which has a trailing vine like some species of beans, and bears small pods.

Gray hornet artisans. Vespa, whose large funnel-shaped, many-storied paper nests attached to a branch or other support, are familiar to every boy.

PAGE 120.—*Time of June.* Time of sunshine and joy.

Crowding years in one brief moon. Crowding years of happiness into one brief month. He gets as much happiness out of a month as a grown-up man gets out of years.

Purpled. Purpled as it ripened.

From fall to fall. That is, as it babbled down from one waterfall to another.

Apples of Hesperides (Hes-per'i-dēz). The golden apples which Earth caused to grow as a marriage gift to Hera, and which were guarded by the Hesperides in their garden near Mount Atlas, and also by the sleepless dragon of Juno. Hercules, after many toils and dangers, secured three of them, which he presented to the Goddess Athene. The apples are taken here as a symbol of all desirable things.

Complex Chinese toy. A Chinese puzzle. The Chinese are famous as the makers of toy puzzles of amazing intricacy. The boy looked upon the world as a toy whose intricacies it was to be his delight to unravel.

My bowl . . . rude. In what way do these lines contribute to the poet's purpose?

PAGE 121.—*Pied.* Striped.

I was monarch. In what sense?

Though . . . dew. Though youth has its troubles, behold the compensation.

Tread the mills of toil. The metaphor derives its effectiveness from the suggestion of a treadmill, brought out more fully in the next line.

Moil. Toil and trouble.

PAGE 122.—*Never on forbidden ground.* A distinguishing feature of Whittier's poetry is its strong moral purpose.

In love of outward nature he (Whittier) yields neither to Burns or Cowper. His delight in it is not a new sentiment or a literary tradition, but the genuine passion of a man born and bred in the country.—JAMES RUSSELL LOWELL

COUNTRY LIFE IN CANADA IN THE "THIRTIES"

The style is simple and natural. It scarcely departs anywhere from direct statement. (Note exceptions.) The paragraphs are each headed with a statement of the subject and contain an exposition of that and nothing else. There are here and there some gentle touches of humour.

PAGE 125.—*Drags.* Harrows.

PAGE 127.—*Spinet.* A stringed instrument of triangular form, not unlike a harp; so called because in playing it the strings were twitched with a spine or quill.

HEAT

Describe what the poet sees; what he feels; what he hears.

Make a sketch of the scene, introducing: (1) The distant background of hills; (2) the road climbing up hill; (3) the wagoner and his horse; (4) the bridge, the stream, the near-by fields, the distant sheltering elms. The teacher should encourage the pupils to select carefully the relative positions in which these objects are to be placed in the picture, so as to accord with the scene presented in the poem.

In what way does each of these images contribute to the object of the poem?

PAGE 128.—*That reel.* Swim before the eyes in the sun's glare. Compare with "seems to swim".

Idly clacking wheels. What other fine example of imitative harmony occurs in the poem? "Idly clacking" conveys the idea of slow, leisurely, lazy movement.

Windless blur. The dust is not raised by the wind.

The sun soaks in the grass and hath his will. What figure of speech? Paraphrase to bring out the meaning.

PAGE 129.—*Slides leisurely.* Well describes the liquid smoothness of the thrush's song.

Revolving tune. Compare with Browning's reference to the song of the thrush in *Home Thoughts from Abroad,* p. 157.

And yet to me . . . sweet. This accounts for the delight he takes in the heat to-day, though at other times it might be an annoyance.

In the sloped shadow of my hat. Bring out the picture.

Drain the heat. Expand the metaphor into a simile.

BERNARDO DEL CARPIO

Bernardo del Carpio, nephew of King Alfonso II, shares with the Cid the honours of mediæval Spanish romance. His prowess is said to have turned the tide of war against Charlemagne at Roncesvalles in the gates of the Pyrenees.

The present poem is full of spirit and passion and breathes the air of chivalry and romance, or at least of youth's interpretation of these. The rhythmical movement is bold and fine. There is enough of the dramatic to render the scene vividly, and the picture of the cruel and pusillanimous Alfonso is sufficiently true to history. The concrete details are calculated to kindle the imaginative warmth of the growing boy.

PAGE 131.—*Bowed his crested head.* Concrete for "humbled himself".

I bring thee here, etc. Note the dramatic details.

Captive train. A train of his attendants, surrendered to the King as hostages.

PAGE 132.—*Lance in rest.* As if charging upon a foe, so eager was he to meet his father. See notes on *Don Quixote,* Book III, p. 146.

His dark eyes flashed. Note the succession of short sentences in parallel construction. What is the purpose?

PAGE 133.—*Talk not of grief.* (This sentence is addressed directly to the reader by the poet—it is not a part of the narrative.) Note the breaks in the current of thought as indicated by the punctuation. What is their value?

His young renown. See introductory note.

Falchion. A short sword with a slightly curved point.

PAGE 134.—*I would that there.* Where?

Wildered. Bewildered.

What is this! Is this my father? Show fully how this idea is amplified below.

PAGE 135.—*And a king?* Contemptuous, if not very effective, irony.

His dust. The curse calls down the vengeance of heaven upon Alfonso for the murder. Scrutinized closely, the metaphor is perhaps a little ridiculous, as curses are apt to be in any case. This curse is probably imitated from that invoked upon themselves by the Jews, when demanding the crucifixion of our Lord, but lacks its terrible simplicity and directness.

Read with the above, Lockhart's poem *Bernardo,* which introduces a subsequent scene in the life of Bernardo.

MOSES' BARGAINS

This selection is from *The Vicar of Wakefield,* Chapter XII.

PAGE 136.—*We were now to hold up our heads.* Their financial prospects seemed about to be improved.

The colt. The solitary relic of a former grandeur. Consult the story.

Make a pretty appearance. Goldsmith's humour is always sweet and wholesome. He saw the foibles and weaknesses of society in which he was cast with as clear an eye as Thackeray, but no circumstance of personal failure or distress ever darkened that sweet and gentle spirit, which laughed *with* and *for* our poor humanity, rather than *at* it.

I opposed stoutly. The unworldly vicar has rather a hard time of it with his over-worldly family.

Happened. An odd use of the word. What does "happened" imply when used in the ordinary way?

To permit me from home. Partly from a feeling that it needed a practical mind to carry out the business in hand. No doubt the vicar would have brought back the colt.

Higgles. Haggles. Stands out for better terms, "beats down".

Some opinion of. Some confidence in.

PAGE 137.—*In fitting out.* For Moses must do credit to the family taste.

Deal. Pine.

Thunder and lightning. Either "pepper and salt", or a large light and dark check.

Gosling green. Yellowish green.

Followed him. He was embarked on a family enterprise.

Sell his hen of a rainy day. Proverbial for "make a bad bargain", derived from the poor figure a wet hen makes. Compare the Canadian expression, "as mad as a wet hen".

As I live. As sure as I live; expressive of great surprise.

PAGE 138.—*With a sly look.* To whet their curiosity. His opinion of his own sharpness had been, if possible, improved.

Touch them off. In modern slang, "get the best of them". Her feminine love of a bargain and her motherly pride rather obscure her moral sense.

Shagreen. Untanned, pebbled leather.

Green paltry spectacles. Her disappointment deprives her for the moment of her fluency of speech.

PAGE 139.—*Listen to reason.* This sort of appeal, as is natural, would only make her more unreasonable.

Under no uneasiness. For the first time the Vicar scores.

Murrain. A plague. "Plague take such trumpery."

Trumpery. Worthless finery. Look up derivation.

The blockhead. The change of tone completes the humorous degradation of the Vicar's wife.

Marry. Indeed! A term said to have been derived from the practice of swearing by the Virgin Mary.

PAGE 140.—*Observing his figure.* No doubt his rather odd finery, as described before, made him look an easy prey.

Mr. Flamborough. A next door neighbour, a farmer described by the Vicar as "our talkative neighbour".

The teacher should read William Black's *Life of Goldsmith.*

THE MAPLE

The rhythm is the familiar anapaestic tetrameter. Note variations and insertions of double rhyme. For double rhymes, see *The Bells of Shandon,* pages 158-9.

The first stanza exhibits the poet's preference for the maple above all other trees of the greenwood; the second celebrates its beauty of bloom; the third, its richness of foliage; the conclusion consists of the memories it recalls. What is the principle on which this arrangement is based? Trace the changes of mood as the poem proceeds. What details in the first stanza show the season of the year the poet has in mind?

Select, in the first stanza, the phrases that are distinctively poetical. The whole stanza is a fine study of poetical modes of expression. Note the aptness of the personifications and personifying metaphors and the freshness and freedom in the choice of words.

PAGE 141.—*Glooms.* Why plural?

Let who will, etc. A common mode of contrast in poetry. Compare *The Corn Song,* Book III, pp. 134-5.

Linden. The European basswood; the odours of the blooms are heavy and rich.

The locust tree. That with the showy pink and white blossoms is meant; sometimes called "acacia".

The maple it glows. What peculiarity of construction?

The tint of the rose. Which maple is meant?

When pale are the spring-time regions. Before the richer colours that adorn the spring have arrived.

Towers of flame. A beautiful metaphor involving an allusion to the fires kindled in olden times on high watch-towers to give warning of the approach of a foe. These

lines, perhaps, better than anything else in the poem indicate the poetical bent of Roberts' genius.

Than its summer canopy sifted. Make a grammatical analysis of the line. The metaphor is richly suggestive, and is a great improvement on the "chequered shade" of the older poets.

And oh! to be near it still. Note the fulness of suggestion in this line.

THE GREENWOOD TREE

PAGE 142.—The selection is from *As You Like It,* v. ii.

This is the truest and most natural presentation of the "simple life" in literature. The appeal is to a universal longing for temporary respite from social bondage to live the life of the birds and flowers and all the sweet and gentle kindred of the wild. Compare with this poem Hogg's *The Skylark,* p. 372, and the closing stanzas of Bryant's *Autumn Woods,* p. 104.

Man's ideal of happiness, properly understood, is perfect freedom. Here it is freedom from care that is emphasized.

It is notable that the poem is almost devoid of ornament of any kind; its effect depends solely upon the depth and sincerity of the sentiment.

LAKE SUPERIOR

The selection depends for its effectiveness upon a picturesque grouping of well-known facts, each of which, taken by itself, is uninteresting; but grouped as they are, offset by a vigorous contrast, and expressed in language always rhetorical and sometimes poetic in its rhythm and

freedom, they are invested with the charm of the imagination. The paragraph arrangement is not quite satisfactory, and the loose adjectival clause at the end is a little disappointing.

PAGE 143.—*English miles.* What is the length of a geographical mile?

Cedar Rapids. The rapids on the St. Lawrence River above Montreal are, in order, the Lachine, Cascade, Cedar, Coteau. The Cedar Rapids marked, in 1759, the western limit of Canadian settlement.

PAGE 144.—*The only ones that ever last.* Allusion to "the everlasting hills", Genesis xlix. 26. The Laurentian hills are of Archæan formation; these primitive rock formations suffer less from the agencies of denudation and erosion than the subsequent stratified rocks.

There are rivers. Compares the waters from Lake Superior, which flow through the St. Lawrence channel, with such rivers as the Mississippi and the Rhine. Significant comparisons such as these may be found in the School Geographies.

The teacher should endeavour to apply the introductory criticism in the teaching of the lesson.

THE RED RIVER PLAIN

The opening sentence would seem to suggest a very different line of treatment from that which follows. The writer is wholly preoccupied with the immensities of things. Compare, in this respect, what it is that appeals to him most in *Lake Superior.* Even in what is practically a second paragraph, beginning with "The effect of sunset", where one would have expected the emphasis to

lie upon the beauty of the scene, it is "the one great blaze of glory" that most affects him, and the result of this is seen in the broadly suggestive treatment of the colouring in the picture where the "tints of gold" is the only detail to which he pins himself. The ring of impassioned oratory is in his closing sentences, and nothing could be more artistic and satisfactory.

PAGE 146.—*Its true home.* Saskatchewan and Alberta.

THE UNNAMED LAKE

The theme has often been treated in poetry. The poet, coming in his wanderings upon an unknown lake girdled with forest-clad hills, is struck with religious awe and veneration and feels himself in the very presence of God. Impressed with these feelings he leaves the lake as he found it, nameless. Compare Coleridge's *Hymn before Sunrise in the Vale of Chamouni,* and Mrs. Alexander's *The Burial of Moses,* for poetic suggestions of a similar kind.

The poem falls naturally into two divisions: in the first, a description of the lake is given, the details being its silence, solitude, beauty, and changelessness. In the second, the visit to the lake is described. The time and incidents contribute the details. The first and last stanzas, which have a clear correspondence, constitute introduction and conclusion.

There is a good deal of what may be called poetical phrase-making throughout the poem: note "The silences of God", "Go there in Spring to weep", "White mists lie down to sleep", "The peaks of ageless stone", "Storms have set their throne", "the cloud-capt solitudes", "in whispers . . . spoke".

Examine each of these with the class, explaining when necessary.

PAGE 147.—*Wanton.* Free.

PAGE 148.—*From a speck on high.* A highly suggestive phrase.

LIFE IN NORMAN ENGLAND

The first four paragraphs give an account of the strength of the Norman baron, the inaccessibility of his fortress, and his means of defence. What is the subject in each of the following paragraphs?

PAGE 149.—*The keep.* The stronghold of the castle.

Parapeted wall. A wall with a breastwork running along the top of the outer edge.

The moat. A wide and deep ditch which could be crossed by means of a drawbridge. The drawbridge could be raised at the approach of an enemy.

Portcullis. A heavy iron gate shod with downward pointing spikes, which was raised and lowered in grooves by means of pulleys.

But little of his work. Parse "but".

Like a vulture. The barons were often mere robbers, who seized every opportunity for plunder.

Oriels. Bay-windows, usually enriched with stained glass and intricate architectural design, belonging to the Elizabethan period.

PAGE 150.—*Franklins.* Free men, as opposed to the serfs or churls of the period.

An English house. That of an English lord at the time of the Conquest.

Horn. Glass was not extensively used before the fifteenth century.

Spiked candlesticks. The spiked foot of the candlestick was thrust into the wood wherever convenience suggested.

Marred that player's enjoyment. Humour, by ironical mildness of statement.

PAGE 151.—*Draughts.* Checkers.

Bull-bait. Still a favourite Spanish amusement.

The lance. See the *Chronicles of De Joinville* (Dē Zhoan-vēl) and *Froissart's* (Froissärt') *Chronicle* (EVERYMAN'S LIBRARY).

Garlic. A kind of leek or onion.

PAGE 152.—*With a cross.* We still have our "Hot Cross Buns" on Good Friday.

Rufus. William II, called Rufus, or The Red, on account of his complexion, second son and successor of William the Conqueror.

Acquirements. Accomplishments.

PAGE 153.—*Mass-priest.* A priest whose rank entitled him to administer the communion.

The cloister. The monastic life.

Tilt. Joust. A sport in which opposing knights rode at full tilt against each other, armed with long, steel-shod lances with which each endeavoured to kill or unhorse his opponent.

Pagehood, squirehood. The knight had to serve first as page, then as squire, before being admitted to the honours of knighthood.

In matters of style, note the skilful alternation of long and short sentences, and the clear, simple, lucid, and interesting presentation of ideas. Especially in the second paragraph, note the graphic series of pictures. Note also the effective use of comparison and contrast.

YE MARINERS OF ENGLAND

The poem may be summarized as follows: Your ancestors have left you a heritage of glory; you are called upon to emulate their deeds. These historic memories will inspire you in your task. Britain looks with proud confidence to you alone as her defence. England will not be unmindful of you when your task is done.

PAGE 154.—*Our native seas.* Coined after "our native land". What are the native seas?

Braved . . . the battle and the breeze. The flag is used for the might of which it is emblematic.

A thousand years. Alfred the Great is popularly supposed to have founded the fleet toward the close of the ninth century; as this poem was completed in 1800, the fleet had existed for nearly a thousand years.

Launch. Fling forth to the breeze.

To match another foe. In the year of the poem, the Armed Neutrality League had been formed, consisting of Norway, Sweden, Denmark, and Russia, with the Czar Paul at its head. (See Green's *History of the English People,* Bk. IX, Chapter 5.) The Battle of the Baltic and the assassination of the Czar put an end to its existence. It is amusing to recall that in this year, part of which the poet spent in France, he was arrested there as a spy. The search made of his belongings revealed nothing more treasonable than this poem, and he was at once set at liberty as he was "only a poet".

Where Blake and mighty Nelson fell. The line stood originally "Where Blake, the boast of freedom, fell". Nelson was already made famous by his destruction of the French fleet in the Bay of Aboukir (A-bö'kēr) on August 1st, 1798. It was not till five years after the pub-

lication of the poem that he fell in the Battle of Trafalgar. Blake, created Admiral in 1649, drove Prince Rupert's fleet from the Irish coast and blockaded it in the mouth of the Tagus. In 1652, he defeated the Dutch admiral Ruyter (Roi'ter) in the English Channel; in 1655, he bombarded Algiers and destroyed its fleet of pirates, and conquered Jamaica. In 1657, he sank the Spanish Plate fleet in the harbour of Santa Cruz, and died at sea in this year of his greatest victory.

Bulwarks. Martello towers were being erected at this time, as a defence to the southern coast. The poet no doubt thought one good ship of war was worth half a dozen towers.

Her march is o'er the mountain waves. Note the metaphor; like Hannibal and Napoleon, she marches across the mountains, but the mountains are waves. Notwithstanding the success of Marlborough, and the more recent victories over the French arms in India and Canada, the poet disregards the army as a factor in the national power and turns with enthusiasm to the fleet. Why?

PAGE 155.—*Native oak.* English soil furnishes the best material for its own defence. The language is still effective though the conditions are wholly changed. The ironclads have taken the place of ships of "native oak."

As they roar on the shore. The comparison between the roar of the cannon and the roar of the waves as they beat on the shore is magnificent.

Meteor . . . burn. Meteors were thought to portend disaster. The phrase is expressive of the dread and terror inspired by the lightning movements of England's fleet.

Danger's troubled night. The gloom cast over England by the threatening attitude of Napoleon.

The storm has ceased to blow. The corresponding lines in the preceding stanzas are taken literally; here the "storm", by metaphor, represents war.

The poem stirs the blood like the sound of a trumpet. Suggest three reasons for this.

The stanza at the foot of page 155 is from Tennyson's *You ask me why.*

HOME THOUGHTS FROM ABROAD

PAGE 157.—*Oh, to be in England.* Browning spent a great part of his time in Italy.

April's there. A personification, as though April were a friend one would wish to meet.

Whoever wakes. The joy is universal—shared by every one.

Unaware. Unexpectedly.

The brushwood sheaf. The suckers at the foot of the tree trunk, and possibly the growth from adventitious buds along the bole.

The chaffinch. A British finch, whose song is heard from early spring till midsummer, possibly so called from its note. Compare the Canadian period for the American goldfinch.

In England—now. The break, which should be well marked in the reading, indicates emotion roused in the poet's mind by the far-off, beloved scene.

White-throat. A small British bird of the warbler family.

Hark! He hears in fancy with surprise and joy the first notes of the song of the thrush. What are the Canadian representatives of this family?

Following the sound, the poet fixes first the locality of the bird, and then his exact position on the end of the pear-tree spray. The twig, bending under the weight of the bird and shaken by its movement, showers down its white blossoms over the crimson clover. The lines are a miracle of poetic suggestion.

That's the wise thrush. Wise, in that he does not allow his songs to pass as merely the inspiration of a happy moment.

That's the wise thrush. Account for the order of the presentation of ideas leading up to the identification of the bird.

When noontide wakes. What figure?

The little children's dower. To them the buttercups are heaps of gold. Compare Lowell's *To the Dandelion,* Book IV, p. 384, " An Eldorado in the grass have found ".

Far brighter. The poem ends with its note of regret, as it had begun with a note of unfulfilled longing.

Elsewhere the poem is purely objective, and this opening and closing merely serve as the darker background for a picture full of the brightness and joy of nature. Note how distinctively English the local colouring is. Except at the beginning and at the end of the poem, the poet is in England in spirit.

THE BELLS OF SHANDON

As so often in poetry, the theme is a cherished memory enriched by the glow of fancy. The special subject affords the opportunity for a display of the rhythmical art, the

imitative harmonies being a special feature of the composition. The double rhymes have called for a rare ingenuity, which, though generally successful, works out in some cases at the cost of sober sense. The defects, however, escape notice in the maze of wonderfully woven melodies. Apply the criticism.

PAGE 158.—*River Lee.* The river on which Cork is situated.

Thy belfry. The spire of Shandon Church was built on the ruins of old Shandon Castle.

Adrian's Mole. Adrian's Mausoleum at Rome, afterwards reconstructed as the Castle of St. Angelo. Adrian, or Hadrian, will be remembered as the Emperor who built the Roman Wall from the Tyne to the Solway in A.D. 120.

The Vatican. The Pope's palace at Rome.

Notre Dame. The great cathedral at Paris is intended.

PAGE 159.—*The dome of St. Peter.* St. Peter's at Rome, which was rebuilt. The dome was designed by Michael Angelo, the celebrated Italian painter, sculptor, and architect. A good idea of St. Peter's and the Vatican may be got from Robinson's *Introduction to the History of Western Europe,* pp. 344-5, illustrated with a cut.

A bell in Moscow. "The Monarch of Moscow." The largest bell in the world, twenty-one feet in diameter, and weighing one hundred and ninety-three tons. It was broken by a fall in 1797, and now forms the dome of a chapel. The poet, in 1834, the date of the poem, evidently assumes that it was still in use as a bell.

Kiosk. Properly a summer-house; here it seems to mean an open tower.

Saint Sophia. Originally a Christian church at Constantinople, but converted by the Turks into a Mohammedan temple.

Turkman. A coinage, the Turk.

Calls men to prayer. This refers to the Muezzin. A herald five times a day announces the time of prayer from the balconies of the minarets of Mohammedan temples.

The reader will observe that reference has been made to the bells in the capitals which are the centres of the three great historic religions of Europe, namely, of the Roman Church, of the Greek Church, and of Islamism; and none can compare with the Bells of Shandon.

Phantom. Vanity, show.

Observe the double rhymes in the alternate lines. This kind of verse is called "leonine", as it was first employed by Leoninus, a Canon of the Church of St. Victor in Paris, in the twelfth century.

THE VISION OF MIRZAH

The selection was published in No. 159 of *The Spectator,* September 1st, 1711.

PAGE 160.—*Mirzah.* A corruption of the Persian title, Emirzadeh, son of the prince.

Grand Cairo. The old capital of Egypt on the Nile, called "Grand" from the magnificence of its mosques and public buildings.

Oriental. What is the opposite term?

The moon. The month.

Bagdat. Or Bagdad; a considerable city of Turkey in Asia, situated on the Tigris River.

Vanity. Hollowness, emptiness.

Man is but a shadow, and life a dream. Outline a train of thought that might lead to such a conclusion. Compare Longfellow's *Psalm of Life,* and Ecclesiastes,

xii. 8. "Vanity of vanities, saith the preacher; all is vanity."

Habit. Dress.

PAGE 161.—*My heart melted.* Note that there is a still easily perceived metaphor in the expression.

Secret raptures. The music had penetrated to the inmost recesses of his heart. Compare "inexpressibly melodious".

Genius. A good or evil spirit which serves or plagues those that it attends; also sometimes, as here, the particular spirit of a place. Arabian tales are full of the doings of the genii or djinn.

When he had raised my thoughts . . . to taste. This connection should be properly made. It means when he had put me by his music into the proper frame of mind to enjoy his conversation.

Astonished. Literally, thunderstruck.

Drew near. Compare "approached". What shade of difference in meaning? To draw near suggests a reverent approach.

PAGE 162.—*I approached.* Or, had approached. The preterite is very often used for the pluperfect in English.

A huge valley and a prodigious tide. Huge and prodigious are to some extent synonymous; could the epithets be transposed?

Vale of misery. This troublesome world.

Consummation. End, completion, close.

PAGE 163.—*Threescore and ten.* So the years of human life are given. Psalm xi. 10.

A thousand arches. Human life is represented as having been much longer before the "Flood". Methuselah is said to have lived nearly one thousand years.

I now beheld it. In which I now beheld it.

Trap-doors. These represent sudden, unexpected death.

But they . . . them. Criticise this usage; "but" here equals "than".

Very thick at the entrance. This is true to present day statistics.

PAGE 164.—*Hobbling march.* Dragging out an enfeebled existence.

Catching at everything. Reluctant to leave life in the midst of their pleasures.

Some were looking up. The paragraph alludes to philosophers, poets, statesmen, etc.

In this confusion of objects. This paragraph illustrates death by violence.

Little winged boys. Cupids.

PAGE 165.—*"These", said the Genius, "are envy,"* etc. Examine the propriety of the emblem chosen in each case.

"Alas", said I, "man was made in vain." Up to this point the Genius had been merely illustrating the view reached by Mirzah in his musings. He now proceeded to correct these views by presenting the other side of the picture.

PAGE 166.—*Rock of adamant.* So Milton describes the gates of Hell through which Satan winged his flight. *Paradise Lost,* Bk. ii, line 646. The expression suggests the boundaries lying between Heaven and Hell. Adamant derivatively means unbreakable, everlasting.

FORBEARANCE

PAGE 168.—The metre is the iambic pentameter, the English heroic measure usually employed in blank verse; though it is much distorted here in some of the lines.

It is one of our fatal human frailties that we continually rob ourselves of the joy in beauty through a barbarous covetousness which desires to possess itself in some way of the beautiful object. We cannot see a noble deed done without applauding it, and thus claiming credit for similarity of intention, if not of act.

Compare, in some respects, the sentiments in *Each and All* by the same poet, and also Wordsworth's *Yarrow Unvisited,* and *The Highland Girl.*

MERCY TO ANIMALS

PAGE 169.—*Fine sense.* Culture, refinement.

Wanting. Lacking.

Sensibility. Tenderness of heart; thoughtfulness for others.

Forewarned. That is, if forewarned.

The reptile. Any creeping thing; here the snail.

Vermin. Used chiefly in the plural, here singular.

Alcove. A recess intended for a couch or seat.

Refectory. An eating-room.

The sum. The principle.

Extinguish. Override.

This didactic poem is written in English heroic metre (iambic pentameter). It is a protest against thoughtless and unnecessary cruelty. It forms good subject-matter for re-statement in plain prose.

THE UNITED EMPIRE LOYALISTS

PAGE 170.—*Inaugurated.* The use of the word "inaugurated" in this sense is open to criticism.

Declaration of Independence. This was drawn up by Jefferson, and signed July 4th, 1776.

The mother country. Great Britain.

Note the rhetorical effect of the balanced structure in the first sentence.

Upper Canada. So called because it lay nearer the head or upper waters of the St. Lawrence and Ottawa Rivers. The Province of Ontario since 1867.

Venomous reptiles. Their forebodings exaggerated their perils; the only venomous reptiles being a few rattlesnakes, and these not widely distributed.

Fierce Indian tribes. The Hurons and Algonquins.

The War of Independence. Closed in 1783.

The British Commander of New York. Sir Guy Carleton.

The great river. The St. Lawrence.

PAGE 171.—*Sorel.* On the south bank of the St. Lawrence at the head of Lake St. Peter.

Huts. On page 235 of the Ontario Edition of *The Story of the Canadian People* is a good picture of such a hut.

Cataraqui. Still a local name in the vicinity of Kingston.

Came by land. Trace the journeys on the map.

The military highway. Of the two military highways leading from New York into Canada, one ran directly north up the Hudson River through Lakes Champlain and George and the River Richelieu, reaching the St. Lawrence at Sorel, below Montreal; the other diverged from this route near Troy, proceeding north-westward to the headwaters of the Mohawk River, thence overland, and through Lake Oneida to Lake Ontario at the present site of Oswego.

PAGE 172.—*To Chippewa.* To avoid Niagara Falls and the Rapids.

Sir Richard Bonnycastle. He wrote *The Canadas* in 1841, and *Canada and the Canadians* in 1846.

The Pilgrim Fathers. These were a body of Nonconformists who, toward the end of Elizabeth's reign, went to Holland, but finding it difficult to maintain themselves there returned to England in July, 1620. At Southampton they embarked in two small vessels, one of which, the Speedwell, had to be abandoned as unseaworthy at Plymouth. In the other, the Mayflower, they reached the coast of Massachusetts in November, and shortly afterward selected the site of their new settlement, which they called Plymouth, in memory of the port from which they had last sailed. Half of their number perished through hardships before the following spring.

OFT, IN THE STILLY NIGHT

PAGE 173.—*Stilly.* Silent. The word is also used as an adverb.

Slumber's chain. Note Moore's fondness for this metaphor.

Fond Memory. Note personification. Explain the sense in which the word is here used.

The light of other days. The vision of the past. The idea is expressed in a beautiful poetic phrase.

The six following lines fill in the details of the vision.

Sad Memory. Note the change from "fond" to "Sad". Explain.

PAGE 174.—*Linked.* Linked by the ties of love.

Fall like leaves. What figures are employed? Are the images consistent?

Like one who treads alone. How does the simile bring out the ideas of loneliness and sadness?

Deserted. Pronounced in Moore's time "desarted", and so rhyming correctly.

Whose. What is the antecedent?

Compare with the sentiment of the poem *The Last Rose of Summer.*

THE HARP THAT ONCE THROUGH TARA'S HALLS

The poem deplores the decadence of poetry in Ireland along with, perhaps because of, the suppression of the national spirit. These ideas are beautifully imaged, one by the mouldering harp, the other by the ruined hall.

The poet imagines the famous harp of Tara to be still hanging on the crumbling walls of the banqueting-hall. Many of the chords are now broken, and the rest break one by one in the gloom and silence of night. He makes use of this fine poetic fancy to typify the breaking of loyal Irish hearts for the degradation of their country.

Note the close identification of freedom with the spirit of the muse. It is only in a free country that the voice of song is heard. Compare in this respect *The Minstrel-Boy,* Book III, p. 71.

PAGE 174.—*That once.* Suggests a long silence.

Tara's halls. The Ard Righ, or high King of Ireland, had his seat of government, until A.D. 544, at the national palace and capital established on the royal hill of Tara in Meath.

Soul of music. The language suggests the power of music to inspire.

Compare:

> The soul of music slumbers in the shell,
> Till waked and kindled by the master's spell;
> And feeling hearts, touch them but rightly, pour
> A thousand melodies unheard before!
>
> *Human Life*—ROGERS

Shed. Like light, all-pervading.

The pride. The pride that inspired men to noble deeds; compare the following expressions: "beat high for praise", and "glory's thrill", which suggest the same idea.

Beat high for praise. Read in any Irish history the exploits of Fin McCool and his famous band.

That pulse. Here a noun, equivalent to "throb" or "thrill".

PAGE 175.—*Chiefs and ladies bright.* This conjures up a scene of gay festivity, suggestive of the glories of the ancient capital.

That breaks. The chord gives forth the single musical sound in the breaking. This represents the few, spasmodic utterances of the Irish muse, wrung from her by the bitterness of her grief.

Thus freedom. The sadness of the patriotic Irish is the only sign that the spirit of Freedom still survives. The comparison introduced by "Thus" between the breaking chord which shows that the soul of music is not quite dead, and the breaking heart, which shows that freedom still survives, should be fully developed.

Moore's mastery of melodious verse is well exemplified in this poem.

HUDSON STRAIT

PAGE 175.—*Resolution Island.* A small island off the southernmost extremity of Baffin Island.

Button Islands. A group of very small islets off Cape Chidley, at the northern extremity of Labrador.

Digges' Island. At the extreme south of the opening, closely adjoining the mainland.

Nottingham Island. About the middle of the western opening of Hudson Strait.

A tide that . . . feet. Compare the tides on the Bay of Fundy.

PAGE 176.—*Davis Strait and Fox Channel.* On either side of Baffin Island.

Seven hundred feet . . . good hill. Note that the imagination is prepared by easy stages to take in the great height of the shores.

The ice age. It is believed that at one time the whole continent of North America and parts of Europe were elevated to 1,000 or even 2,000 feet above the present level. At the same period, the polar ice-cap was extended in North America somewhere south of the Great Lakes. The melting of this great ice-cap, in the subsequent warmer period, would set up the tearing and ripping spoken of by the author, as the breaking ice forced its way southward. See "the great winter", *The Story of a Stone,* Book III, p. 296.

Lonely as the day, etc. This statement of a simple fact has all the effect of a simile; the whole passage is highly impressive. Note the omission of unimportant words in "Earth first saw light", and compare the effect of this with the more expanded form: Lonely as the day when the earth first saw the light.

Down these valleys. Note the fine colour and sound effects in this passage.

Like the treble and bass. Should be "as like", etc.

PAGE 177.—*Diapason.* The fullest of organ tones.

Peopleless. Compare "unpeopled". What special meaning?

Kyacks. Skin canoes completely covered in except for the opening occupied by the canoeist.

The whalers. Until quite recently, the pursuit of the Greenland whale, or Right whale, as it is sometimes called, was an extensive industry, now very greatly reduced. This, perhaps the largest of whales, is pursued for its whalebone and blubber. It seems to retreat beneath the polar ice-cap in winter; at any rate, it is never seen abroad during that season. It is to the curious constriction of this creature's gullet that the popular misconception of the whale's swallowing power is due.

Walrus wallow. The combination of sounds, if displeasing, well describes the movements of these ungainly creatures. The walrus is allied to the seal and is hunted for its oil and the ivory of its tusks. It is the clumsiest of all land-walking animals. Its monstrous body is about a ton in weight and is covered scantily with coarse brown hair. The fore flippers are very short, while the hind flippers have no legs to them.

Pink granite. Much of the Laurentian formation is of this shade.

Icepan. Possibly a flat ice-floe, perhaps hollowed out on the surface, and containing water.

Bounds over the boulders. Compare "Walrus wallow".

Snow buntings. The snow bunting or snow bird breeds in the Arctic regions. It visits Ontario from October to March.

Whistling swans. These breed on the shores of the Arctic Sea. A few are seen in Ontario in the spring.

Snow geese. They breed in the Barren Grounds along the Arctic coast. They are sometimes seen in the western parts of this Province.

Flacker and clacker. These words are coined in imitation of the sounds they express.

Hold solemn conclave. A touch of humour. In what does the humour lie?

Of a tremendous depth. Note the inversion. What is its effect?

Not for nothing, etc. Compare in respect of force with: It is not for nothing that the ice world has been grinding, etc.

No fear of shoals to the mariner. Note that the sentence is left without a predicate.

Fear is of another sort. Equals "though there is fear of another sort".

When the ice, etc. Note the repetition of "and" in this sentence. What is its purpose?

PAGE 178.—*Funnel their waters into black troughs.* A vigorous and picturesque phrase.

Where the ships go down. The effect is heightened by the brevity and simplicity of the statement.

That black hole. Brings the reader within seeing distance.

Just a plain crush. The unmasked horror of such a death is well put in these simple words.

Like fighting stallions. Note the fertility of illustration everywhere.

No child's play. Understatement for stronger effect.

Icebreakers. Powerful propellers specially adapted for breaking and crushing the ice.

SCOTS WHA HAE

PAGE 179.—This poem was written in 1793, after a thunderstorm in which the poet had been caught. Burns, in a letter to a friend, said: "There is a tradition which I have met with in many places in Scotland that it (the Scottish air, 'Hey taittie taittie') was Robert Bruce's March in the Battle of Bannockburn. This thought in my solitary wanderings warmed me to a pitch of enthusiasm on the theme of liberty and independence, which I threw into a kind of Scottish Ode fitted to the air that one might suppose to be the gallant Scot's address to his heroic followers on that eventful day". Elsewhere he says: "The story of Wallace poured a Scottish prejudice into my veins which will boil along them until the floodgates of life shut in eternal rest". How strong this feeling was may be seen from the three concluding stanzas of *The Cotter's Saturday Night*. And yet the song is not so much the song of a particular nation as it is the voice of Liberty calling from the hills or speaking in the voices of the tempest. The Battle of Bannockburn was fought on June 24th, 1314.

PAGE 179.—*Wallace.* Sir William Wallace of Ellerslie, the Scottish national hero, began his struggle for Scottish independence by a desultory and predatory warfare, in which he was so successful that he soon found himself at the head of a considerable army, and one by one the fortresses in the hands of the English fell before his prowess, until, in 1297, he inflicted a crushing defeat upon the English army under Surrey and Cressingham and was made Governor of Scotland. In 1298, he sustained a defeat at Falkirk; and some time later was betrayed into the hands of the English, taken to London, and beheaded in 1305.

Bruce. See History of England.
Lour. Threaten; also spelled, lower.
Proud Edward's. Edward II.

ST. AMBROSE CREW WIN THEIR FIRST RACE

This selection is taken from *Tom Brown at Oxford,* Chapter XIII.

PAGE 180.—*Hark.* The reader is placed in the scene of the race.

The first gun. The signal to make ready for the race.

Sent Tom's heart into his mouth. The centre of interest in the story lies in following out Tom's emotions and feelings as the race goes on.

Several of the boats pushed off. The racing boats were lying at regular intervals along the bank. How are boats usually placed at the beginning of a race in Canada?

Crowds of men. Mainly students of the different colleges of which Oxford University is composed. The men of each college would be naturally assembled in the vicinity of their college boat.

The shadow of the coming excitement. Coming events cast their shadows before.

The St. Ambrose. St. Ambrose and Exeter are the only colleges named in the extract.

The stretchers. Bars laid across the bottom of the boat against which the feet of the rowers are braced.

Bow (pronounce as "bough"). The first oarsman, seated in the bow.

Turned on his seat. The coxswain, or steersman, was seated in the stern with the captain in the next seat, facing him.

Up the boat. Toward the bow.

To pass from him into the crew. Compare *Vitai Lampada*, page 395.

PAGE 181.—*To get way on her.* To get the boat in motion, to give momentum.

The lemon. Used by athletes to keep the mouth and throat moist and clear of phlegm.

Poised their oars. Placed them in position for the stroke.

Number two. In a race the oarsmen are addressed by number. The captain and Number Two each held a right-hand oar, and so could conveniently thrust the boat off.

Pay out. Let it slide out gradually.

Her place. The place assigned to her for starting.

PAGE 182.—*You must back her.* The Captain speaks. To keep her behind the starting-line.

On stroke side. The right-hand oarsmen.

No easy matter. Their whole mind was bent on going ahead, not backward.

The torpids. Junior races.

Unshipping his oar. Removing it from the rowlocks.

Short minute indeed. In their excitement it seemed an age.

PAGE 183.—*Taut.* Tight, with the pull of the rope against the push of the boat-hook, necessary to maintain the boat's exact position for the start.

Before the sound. At what rate does sound travel? Light?

Can roll up the river. The race was upstream, and the starting-gun fired from far in the rear.

In leash. As hounds are held by means of thongs before the hunt begins.

Will he ever feel again? Note the tone of regret; the experience must have been a personal one on the writer's part.

On the feather. When the blade of the oar comes out of the water its back is flat with the surface, over which it sweeps gently to the position for the next stroke.

PAGE 184.—*Towing-path.* The road alongside a river or canal along which horses are driven to tow barges or other vessels.

Some slightly in advance. How keenly alive the writer is to the mood of such a moment.

Pick her up. An encouragement to row harder. The boat seems to be lifted along by the oars.

Time in the bows. A warning to the bow oarsman to keep time with the "stroke".

Hurly burly. Compare with "hurry scurry".

Soul was glued to the back of the man before him. Watching the time of the stroke; a rather ridiculous figure of speech, when separated from its context, but admirably adapted to express Tom's state of mind, if he could indeed be described as having a state of mind just now; further illustrated by "consciousness returned", below. His body having caught the mechanical rhythm of the movement, his mind became keenly alive to other matters. What follows is true to this extent, that moments of high physical tension are accompanied by an extraordinary alertness of mind.

PAGE 185.—*Thyme.* A small aromatic shrub.

Diogenes. The college nickname of Number Three in the crew, so called from his habit of using his hip-bath as an arm-chair. The Greek philosopher Diogenes (Di-og'e-nes) is said to have lived in a tub.

See them with his bodily eyes he could not. Note order. The statement means that he was keenly alive to every suggestion of what was going on around him.

Grey. Another college chum of Tom's, not a member of the crew.

A stalwart form. Hardy, Tom's friend and hero at college.

Cap and gown. College dress.

Babel. Confusion. An allusion to the confusion of tongues at the building of the tower of Babel. Genesis xi. 9.

PAGE 186.—*But it can't last forever.* Note the fall to the colloquial and commonplace.

The Gut. A narrow, winding part of the stream.

Hangs in hand. Lags.

Melting into the one ahead of them. This indicates that the St. Ambrose College boat is gaining on that of Exeter College ahead of them.

No more drag. The hope of victory renews their strength.

Miller's attitude. Drawn to express intense watchfulness and anxiety.

PAGE 187.—*Lightly feeling the rudder.* The perfection of the steersman's art is to make the course with the least possible movement of the rudder.

Make a bump. That is, to win by catching up to and bumping the boat just ahead. See below.

Isn't he grand, the captain. The appositive position has here all the effect of the highest flattery.

The water rushes by. Note the successive details which suggest that they are gaining on the boat ahead.

PAGE 188.—*Amidst which.* What is the antecedent of "which"?

The tassel. The tassel at the end of the steering-rope.

Catch him up. Change time to the quickened stroke of the captain.

The tight new boat. An old boat would have lagged, as its timbers would have given a little at the opening of the spurt. Tight usually means water-tight.

Bow and Three. St. Ambrose is nearest the bank, and the oars on the side nearest the bumped boat are taken out of the rowlocks to avoid further collision.

PAGE 189.—*I congratulate you.* In the chivalrous spirit of the true sportsman.

HUNTING SONG

The scene depicted shows the attendants of the hunt, with hawk, hound, and horse, assembled in the courtyard of some baronial castle of mediæval times, awaiting the lords and ladies who are to take part in the sport.

The song is written in the spirit of the minstrelsy of the time.

PAGE 189.—*Ladies gay.* "Gay" is a fixed epithet without any special significance.

On the mountain. Sunrise seen from the mountain is not yet seen from the valleys below.

The jolly chase. "Jolly" is of much wider significance in the language of the minstrels than at present.

Chase is here. Everything is in readiness for the hunt to begin. "Chase" here equals the attendants of the hunt.

Hunting-spear. Though gunpowder was used in the Hundred Years' War, it was not till much later that it was employed in the sports of the field.

In their couples. Hounds in leash were coupled together.

Hawks. Hawks were used for fowling, for which their strong, swift flight and mighty talons peculiarly fitted them. They were taken into the field with their heads covered with a hood, and were attached to their owner's wrist with a leash until the suitable moment, when they were released. Then they shot up into the air with the velocity of an arrow until well above their prey, which they pounced down upon. Compare "Let the hawk stoop, his prey is flown".

Horns are knelling. Read the well-known song *Do ye ken John Peel?*

Knelling. What is the usual significance?

Merrily, merrily mingle they. Note the quickened measure and the alliteration.

The mountain gray. The gray granite of the mountains.

Springlets. A coinage. Mist is rising from the little pools where the mountain springs have gathered their waters.

The brake. Probably thickets of heather or of the bracken fern; though the word simply means a thicket.

PAGE 190.—*The greenwood.* A familiar expression in the border minstrelsy. See Shakespeare's *The Greenwood Tree,* p. 142.

Youth and mirth and glee run a course. And so come to an end, when their course is run. The moralizing at the close is not at all in the spirit of the minstrelsy, which has hitherto furnished the model for the poem.

Baulk. The more modern spelling is "balk"; the word originally meant an impediment in the shape of a beam laid across the way, and so came to its verbal use of "to frustrate". The moral is that of Horace, "*Carpe Diem*". Enjoy the present, let the future take care of itself.

BORDER BALLAD

PAGE 191.—This song is found in Scott's *Monastery,* Chapter XXIV, and is represented as being sung by one of the retainers of Julian Avenel. The period of the story, and so by inference of the poem, is prior to and during the reign of Mary, Queen of Scots. After the battle of Pinkie Cleugh, until the union of the crowns, the whole border was a perpetual scene of ravage and fierce forays, the border chiefs, both English and Scottish, acting without warrant or authority of their lawful sovereigns in a fierce though intermittent retaliatory warfare.

Ettrick. The river Ettrick in Selkirk.

Teviotdale. In Roxburgh.

The Esk. In Dumfries.

The Liddel. On the Scottish border. These rivers flow through a country known and loved by the poet.

The Blue Bonnets. Men of the Scottish border.

Many . . . story. An appeal to remind them of their traditional glory.

A crest. The plumes surmounting the helmet; an heraldic device designating the family of the wearer. Compare note on "Bohemia's plume", p. 323 (*The Armada*).

Hirsels. Sheep, or flocks of sheep.

Where the beacon is blazing. The war signal. See *The Armada.*

The buckler. A shield of hide worn on the left arm and buckled to it.

Stand to your arms. Have your arms ready for action.

The ballad is a fine expression of military spirit. The rhythm is the dactylic tetrameter, which, with the variants here employed, well represents the measured tramp and

movement of bodies of armed men. The little dramatic touch in the second line renders the scene more vivid. Note the vigorous explosive opening of the successive lines, well calculated to rouse the martial spirit.

THE GREAT NORTHERN DIVER

PAGE 192.—*The loon.* The characteristics of the loon, so well portrayed in the sketch, are its sleepless activity, its dreary, expressionless cry, its graceful swimming, its suspicious nature, its pride in its handsome personal appearance, its steady, strained, energetic flight, its graceful, silent dive, its maternal solicitude.

The work is evidently that of a close and sympathetic observer of nature, whom we recognize in the angler picturesquely protected by a mosquito net. The pictures are presented with the ease and vivacity of a pen that never lacks the appropriate expression. The phrases expressive of colour, sound, and movement are singularly suggestive. The style is so simple and direct that annotation seems superfluous.

Tremolo. A musical term to designate the vibration of the voice.

The voice of the inhospitable night. Approaches the poetic in freedom of expression. It brings up a picture of the lone night wanderer to whom all doors are closed.

The ear of night. The silent night. Night is represented as listening in silence. Would the *ear of day* have any meaning?

And sometimes, etc. Note the exquisite beauty and truth of the picture in this sentence.

PAGE 193.—*His kinship.* He belongs to the same family as the duck, all the members of which take a delight in preening themselves.

Another element. The elements of the Ancients were earth, air, fire, and water.

The cedar-girt lake. A lake with swampy, low-lying shores indented deeply with marshy lagoons is what the writer has in mind.

Belated appearance. He does not reappear until long after he is expected.

PAGE 194. *Portentous of new departures.* Sounds full of significance that the family life is undergoing changes. A humorous exaggeration and comparison with humanity.

Teaches her young. By showing them how to spread out the web so that it will catch the water to the best advantage.

Lordly indifference . . . regaling himself on the unsuspecting fish. Note the quizzical humour of these phrases.

PAGE 195.—*The romance of chivalry.* In which doughty knights came to the rescue of fair damsels.

They do make some headway. What is the value of "do"?

The teacher is recommended to read to the class John Burrough's description of the loon in "A Taste of Maine Birch", in *Sharp Eyes and Other Papers.*

TO THE CUCKOO

My eyes are dim with childish tears,
My heart is idly stirred,
For the same voice is in my ears
Which in those days I heard.

The Fountain—WORDSWORTH

This poem was written in the spring of 1802, in the orchard, Town-end, Grasmere; published in 1807.

The poem consists of two main divisions, each of four stanzas. In the first division, a description of the bird is given; in the second, its power to awaken early memories is dwelt upon. The whole is a welling spring of the purest joy.

The poet, lying on the grass on a bright April day, hears the first faint call of the cuckoo, apparently in the distance and then close at hand. This brings back to him the days of his childhood, when life was yet full of sweet mystery, and the earth was fashioned in that glory which has since passed away.

> **But yet I know,**
> **Where'er I go,**
> **That there hath passed away a glory from the earth.**

In this mood he blesses the bird which has power to renew these visions. For the understanding of the poem, it is necessary to recall that the cuckoo is one of the earliest migratory birds to return to England, and that its double note, coo-coo, soft and loud, low pitched and high pitched, seems on this account to come momently from places now near and now far off. It is thus difficult to fix the location of the bird from its call. No mystery could be more attractive to childhood than this elusiveness. The delightful vagaries of the search with a clue apparently so plain and still so deceptive must always be among the sweetest recollections of childhood.

PAGE 196.—*Blithe.* Carries with it the idea of overflowing spirits and lightness of heart. Compare Shelley's

> **Hail to thee, blithe spirit!**
> **Bird thou never wert.**

I have heard. Does this mean in bygone years, or just now?

Shall I call? Why does he hesitate to call the cuckoo a bird?

Babbling only to the Vale. Why "babbling"?

What does the cuckoo intend to express by his note? What does his note express to the poet?

Of sunshine and of flowers. Contrast *The Skylark*:

> Yet mightst thou seem, proud privilege! to sing
> All *independent* of the leafy spring.

Visionary hours. Hours that come back in the visions of memory, or boyhood's hours filled with dreams, probably the latter.

Thrice welcome. This stanza is in the nature of a conclusion to the first part of the poem.

That Cry, etc. Note personification. What idea previously expressed does this reiterate?

Made me look a thousand ways. The bird is of an unsociable nature, and keeps out of sight.

PAGE 197.—*I do beget that golden time.* Recreate my experiences of that happy time, or live it over again.

The earth we pace. The everyday world. In contrast to "unsubstantial".

Faery. So the word is spelled in Spenser's *Faerie Queene,* where it means, as it does here, belonging to an ideal world of the imagination.

Fit home. Bring out clearly, and explain the force of "fit".

Besides numerous references to the cuckoo in his poems, Wordsworth has written four separate poems in honour of his favourite bird; these are, the present one, *The Sonnet to the Cuckoo, The Cuckoo at Laverna, The*

Cuckoo and the Nightingale. These poems should be read; each will be found to contribute something to the understanding of this poem.

ON THE GRASSHOPPER AND CRICKET

The music of nature is never silent, for when the summer heat has drowsed the birds, the grasshopper's cheery voice is heard; and when the chill of winter has stilled the note of song, the cricket comes to take the place of the grasshopper, and does it so well that he who drowses by the fireside dreams of summer chirpings upon sunny hills.

The sonnet consists of an octave and a sestette. The octave usually may be arranged as two quatrains. The arrangement of the rhymes is variable. In the present instance, the rhyme scheme for the two quatrains is a b b a; a b b a and for the sestette c d e; c d e.

PAGE 197.—*Summer luxury.* The delights of summer.

His delights. What are his delights, as set forth here?

PAGE 198.—*Some pleasant weed.* Weed in its original sense of a "growing thing". The word has deteriorated.

Is ceasing. Why the imperfect tense?

The Cricket. Describe its haunts.

THE GREAT NORTHWEST

Note here, as in *The Red River Plain,* page 145, the writer's fondness for dwelling on the immensities. Select nouns, adjectives, and adverbs in the extract, expressive of this idea.

A valuable exercise on the lesson will be to have pupils re-state the facts in precise form.

PAGE 198.—*Whither my wandering steps.* The introduction of the writer's personality contributes an element of interest.

Stream-scarred. Would seem to suggest extensive processes of erosion; probably nothing more is meant, however, than that the plain is threaded by many streams.

Who first beheld. Note the special rhetorical effect of "beheld".

These grand guardians. Here, as elsewhere, personification in action is freely used to give liveliness and force to the description.

Montagnes des Rochers (Mōn-tagn-gnes dā Ro-shā). Mountains of Rocks, Rocky Mountains.

Vast accumulations. Not accurately used of the Archæan mass which first thrust its head above the ocean level.

Ice-valleys. Mountain valleys filled with the unmelted accumulations of ages of snow and ice. These accumulations, when over-weighted, move slowly down the hollow side of the mountain by their own gravity, until, reaching a point beneath the snow-line, they melt gradually, to become the sources of great rivers.

PAGE 199.—*Through groves and glades and green-spreading declivities.* How does this description suggest aimlessness of direction?

Then the united river. The sentence will repay careful study. Note the successive parallel constructions, each opening with a verb, "turns", "opens", "sweeps"; with the initial and final parts retarded in movement by inserted phrases, with the triumphal flourish at the close.

Hill and vale, etc. Note the contrasting members in each pair.

PAGE 200.—*How shall we picture.* What rhetorical figure is this? Explain its purpose.

Great, boundless, solitary waste of verdure. A characteristic of the style is the heaping up of epithets.

Cabot, Cartier, Verrazano, Hudson. (Kăb′-ŏt) (Kär-tya) (Ver-ra-tsa-no) Four explorers of the northeastern coast of North America.

John Cabot was a Venetian navigator residing in Bristol. Under a Charter conferring trading privileges, granted to him by Henry VII, Cabot, accompanied by his son Sebastian, was the first to reach the mainland of North America, 1498.

Verrazano. In 1524, Giovanni de Verrazano, a Florentine, sailing from the French port of Dieppe, explored the coast between Carolina and Nova Scotia.

Hudson. Henry Hudson, in 1610, attempted to discover the Northwest Passage.

Cathay. China and Japan. Believed in olden times to contain fabulous wealth. The name given by Marco Polo to Northern China.

PAGE 201.—*An ocean there is.* Note the effective use made of the error of the old geographer.

Through which men seek the treasures of Cathay. The Canadian Pacific Railway has been the medium for the transportation of Chinese and Japanese exports to this country. What are these exports?

Sub-Arctic. Nearly Arctic. Note the force of *sŭb* in suburb.

The great ocean itself. The characteristics here brought out are its infinite variety of aspect, its gorgeous sunsets, its loneliness, its changelessness.

Hears the silence. The very absence of sound affects the hearing.

Makes the voice of solitude audible. Only serves to intensify the feeling of loneliness.

Compare with this passage Bryant's *Prairies* and Byron's *Ocean.* "Such as Creation's dawn beheld, thou rollest now", from the latter, is so nearly parallel that the writer must have had it in mind.

RULE, BRITANNIA

PAGE 202.—*At Heaven's command.* Britain is represented in the poetic vision as rising from the waves at the command of Heaven, while her assembled guardian angels announce in choral song her mission as mistress of the seas. It is important that the reader should fully image the picture.

The charter of the land. This would specify the liberties and privileges of the land thus brought to birth. Specify in your own words what these are.

PAGE 203.—*Not so blest as thee.* Thee or *thou?*

To tyrants fall. To native or foreign tyrants? Compare in Byron's *Ocean*—"Assyria, Greece, Rome, Carthage, what are they?"

More dreadful. More to be dreaded.

Each foreign stroke. Each attack of foreign nations; for example, the attack on England by the Invincible Armada.

Tame. Subdue.

Thy generous flame. Thy noble spirit, in especial the spirit of freedom.

Their woe and thy renown. An effective contrast.

The rural reign, etc. Britain shall be first in agriculture, in commerce, in naval power, and in colonial greatness. Illustrate each of these.

The Muses, still with Freedom found. This gives expression to the idea that poetry can flourish only in a land that is free. Compare, for poetical expressions of the same view, Byron's *Isles of Greece,* Moore's *Minstrel-Boy,* Book III, p. 71; *The Harp That Once Through Tara's Halls,* Book IV, p. 174.

And manly hearts. This is out of construction with the preceding line.

Note throughout the poem the use made of alliteration, contrast, simile, vision, and apostrophe.

THE SPACIOUS FIRMAMENT

Refer to Psalm xix. 1.

Note sequence of general and particulars.

PAGE 205.—*The spacious . . . a shining frame.* What part of these lines seems to refer to the skies by day and what to the skies by night?

Firmament. This designation is retained from a time when the celestial sphere was conceived as a solid concave in which the stars were set or fixed. Compare "a shining frame" below.

Their great Original proclaim. That is, proclaim the greatness of their Creator. How?

To every land. As the earth revolves.

Soon as. Supply the ellipsis.

The wondrous tale. Of creation.

Nightly to the listening Earth, etc. A beautiful poetic invention, embodying a sublime truth.

The dark terrestrial ball. The earth. Would the earth appear dark to the inhabitants of the other planets?

In Reason's ear. The harmony and regularity of movement of the infinite array of the heavens make it plain to our reason that nothing short of Omnipotence could create and control it.

Forever singing. Compare the Pythagorean doctrine of "The Music of the Spheres", and Roberts' lines:

> Some dim harmonies may pierce
> Of the high consulting spheres.

JUNE

From the prelude to the *Vision of Sir Launfal.*

The first quatrain constitutes the introduction. It represents heaven tuning earth as a minstrel his lute, and serves in its exquisite delicacy to fix the key to the whole poem. The theme is the "abundance of life"—a life that fills every sense; so rich and near that it reaches the soul almost without the intervention of sense. Even the lifeless clod feels its strength and transfigures itself into grass and flowers to show it. Out of this fulness of life comes forth joy that kindles the heart of nature, till it is shown by all her creatures and finds a voice in the song of the bird sitting by his nest "Atilt like a blossom among the leaves", and in the silent heart-song of his mate, brooding over the coming life in her nest. This concludes the first half of the poem. The theme is then renewed, the second part opening with a simile in which the return of abounding life is compared to the return of the high tide; and the idea that the spring of joy is in abounding life is reiterated and re-stated more explicitly. Beginning where the first part closed, the poem turns back upon itself to the expression of the former idea of a life so

abounding that every sense feels it. The poem from beginning to end, in its subtly woven melodies, is a piece of music, opening with a soft and thrilling sweetness and growing richer and bolder toward its triumphant close.

The careful art with which the poet links together related ideas by varied rhyme schemes and grammatical devices is worthy of note. Examine, in this particular, the last section of the poem from "We may shut our eyes" to the close.

PAGE 206.—*So rare.* So exquisite.

If ever. What is the effect of the qualification?

Towers. Implied simile; "towers" is applied to the upward flight of a bird.

Cowslip. The cowslip belongs to the same family as the primrose (*primula*). It is found in Britain in damp places. The name is sometimes applied in America to the marsh-marigold, and this is probably the flower referred to here.

Startles. Starts up.

Nice ear. Delicate, exact ear.

PAGE 207.—*Creek.* Bend in the coast.

Robin is plastering his house. What sort of nest does the robin build?

Couriers. Messengers.

Chanticleer. Chaucer's name for the cock.

The new wine of the year. What figure?

Compare in some aspects Chaucer's prologue to *The Canterbury Tales.* "When that Aprille", etc.

THE FIFTH VOYAGE OF SINBAD THE SAILOR

The selection is from *The Arabian Nights' Entertainments.*

PAGE 208.—*Navigation.* Voyage.

A roc. A bird of Arabian mythology.

With hatchets. Suggests the great size of the egg.

PAGE 209.—*Not to meddle.* He had been made wiser by former experiences.

Two great clouds. A fine suggestion of the great size of the birds.

Expedition. Haste.

Made all the sail. Hoisted all the sail.

Which unhappily befell us. Note the suggestion throughout the story of what is to follow.

So that we could almost see the bottom. This suggests the great size of the birds.

PAGE 211.—*Signifying.* The old man surrounds himself with an air of mystery; Sinbad becomes the victim of his own curiosity.

Which I laugh at. What is the antecedent of "which"?

PAGE 212.—*To make me awake.* Note the quaint, old-fashioned expressions.

Calabashes. Gourds, used as drinking vessels.

Some days after. He gave it time to ferment.

Made me a sign. The old man is still dumb.

PAGE 213.—*Crushed his head.* A slightly cold-blooded proceeding, even under the circumstances; but then the delightful lawlessness of the whole thing is one of the charms of the story.

The old man of the sea. This has since become a proverbial expression for a troublesome fellow who is hard to get rid of.

Carried me. Took me.

Hewn stone. An evidence of its magnificence.

PAGE 214.—*You may endanger your life.* Note the way in which the interest is continually carried forward.

Threw cocoa-nuts at us. This is still said to be the habit of apes when enraged.

PAGE 215.—*Where pepper grows.* The East Indies.

The isle of Comari (Kom'a-rē). Probably Comoro (Kom'o-rō), off the coast of Africa, near Madagascar.

A-pearl-fishing. "A" equals *on.* This usage is now only archaic and poetic. Ceylon is noted for its pearl oyster fisheries.

Bussorah. Bassorah, or Basra, at the head of the Persian Gulf.

Bagdat. Bagdat, or Bagdad, on the Tigris River. See note on *The Vision of Mirzah,* p. 254.

OCEAN

The leading characteristics of the poem are its sonorous and magnificent eloquence, its vigour and force of expression, the vividness of the pictures it presents, the life given to it by its effective contrasts, the interest of its historic allusions, the sublimity of its conception in the fifth stanza, and its graceful and pleasing close. But with all that, one hesitates whether to describe it as a poem or merely as a magnificent piece of declamation. Its beauty is marred by a bitterness of spirit for which there is small excuse, even had the poet been as badly used by his fellow men as he conceived himself to be; and this is scarcely redeemed when he professes to find in the ocean the embodiment of the Divinity. Conceding everything to the exigencies of art, is it necessary to make man so contemptible, to glorify the ocean? Was not man, too, made in the image of the Creator? The sentiment, but for Byron's magnificent

egotism, would scarcely have appeared convincing to the poet himself, but he is blinded by identifying himself, of all mankind, with his divinity.

PAGE 216.—*Roll on.* The poet represents the ocean here as glorying in its might. Its movement is like a triumphal march. The drift of the thought is "How vain is the might of man compared with thine!"

Man marks the earth with ruin. What is the emphatic word?

The watery plain. Why is the ocean thus named?

A shadow. A vestige.

Man's ravage, save his own. What is the difference in force of the two possessives? Distinguish between subjective and objective possessives.

Unknown. His grave is unmarked.

Thy fields are not a spoil for him. As are the fields of earth.

Shake him from thee. The ocean is made to express Byron's contempt for man.

For earth's destruction. Man is represented as an agency wholly malign. What is the true view?

In thy playful spray. Man counts for nothing in this struggle, which is to the ocean mere sportive playfulness.

Send'st him. To the place where his hope lies in some near port.

Dashest him. The ocean casts him contemptuously on shore.

There let him lay. An indefensible use of "lay" for "lie"; even exigencies of rhyme cannot justify it. Byron was at times over careless.

PAGE 217.—*The armaments, the oak leviathans.* There is a loose relation between these expressions and "the Armada's pride or spoils of Trafalgar".

Leviathan. The name is sometimes applied to the great whales, as also to huge, prehistoric monsters of the deep. See Job xli. 1, and Psalm civ. 26.

Mar . . . Trafalgar. A storm destroyed many vessels of the Spanish Armada, as they attempted to make their escape around the north of Scotland. The heavy gale drove several of Nelson's prizes on shore after the Battle of Trafalgar. The rhythm compels us to pronounce Trafal'gar, Tra'fal-gar.

Assyria, Greece, Rome, Carthage. Assyria, Greece, Carthage, Rome would have better represented the succession of sovereignty. The Assyrian Empire was overthrown and its capital, Nineveh, destroyed by the Medes about B.C. 600. It is probable, however, from the context, that Byron meant Persia, which included Assyria. The Persian Empire bordered on the Caspian, Black, Mediterranean, Red, and Arabian Seas. Both Greece and Persia fell before the power of Alexander the Great of Macedon. The Carthaginian Empire was overthrown by the Romans, and the Roman Empire, in its turn, by the Goths and Vandals.

Washed them power. Overseas commerce was the source of their greatness.

Many a tyrant since. The ocean has washed power to many a tyrant since.

Their shores obey the stranger. Read carefully, noting pauses.

Stranger. Foreigner.

PAGE 218.—*Thy mane.* Metaphor; compare "The wild sea-horses foam and fret", in *The Forsaken Merman.*

Here. The poet conceives himself beside the ocean or perhaps swimming in it, as he loved to do.

PONTIAC'S ATTEMPT TO CAPTURE FORT DETROIT

This selection is from *Wacousta,* Chapter VI. After the surrender of Canada with all its dependencies to the British Crown on September 8th, 1760, Pontiac, a war-chief of the Ottawas, saw that the English, who had no longer a French rival to fear, had abandoned their old conciliatory attitude toward the Indians; and his crafty and powerful mind at once set to work to evolve a scheme which, by restoring French supremacy in Canada, would, at the same time, restore the Indians to the place they had occupied, of holders of the balance of power and arbiters of war.

At the close of the French wars, Detroit was already a flourishing settlement. The fort, situated in the centre of the settlement, stood on the western margin of the river and contained about a hundred houses surrounded by a square palisade about twenty-five feet high. At each corner was a wooden bastion, and a block-house was erected over each gateway. Within the fort, the British garrison was quartered in a well-built range of barracks. The commander of the fort, at the time of the story, was Major Gladwyn. Pontiac's attempt to capture the fort was made on May 6th, 1763.

PAGE 219.—*Ottawas.* The tribes about the Ottawa River and Lake Nipissing.

Hurons. A tribe dwelling on the shores of Lake Huron and the Georgian Bay, akin to the Iroquois of what is now the State of New York.

Chippewas. Or Ojibways. They occupied the territory now covered by Wisconsin and Michigan.

The lake regions. The vicinity of the Great Lakes.

The forts. The forts now in the hands of the British.

The common. The cleared, unfenced area in the vicinity of the fort.

Artifice. Here, trickery. What is its usual meaning?

The pale warrior. The Governor adopts the Indian mode of speech, describing, not naming, the person referred to. This was Sir Reginald Morton, the Wacousta of the story. He, for purposes of private vengeance, had adopted the Indian mode of life and is represented as the friend and counsellor of Pontiac.

Glanced. Usually intransitive.

PAGE 220.—*Is his voice still sick?* Still the Indian mode of expression by particularization. Compare below, "the tongue . . . is full of wisdom".

It arose . . . before. Note the romantic interest thus given to the historical description. The whole selection is full of fine dramatic effects.

A second or two, etc. The sentence will repay close study. Note especially the arrangement and rhythm. At times there seems to be in English prose a sort of heroic measure, "the wild' and deaf' ning yell' of a le' gion of fiend' ish voi' ces".

The drawbridge. Across the moat which surrounded the fort.

Tomahawk. The tomahawk, the bow, and the scalping-knife are the weapons of Indian warfare familiar to our imagination.

PAGE 221.—*The scarlet cloth,* etc. Another fine dramatic situation.

Assured him. Scarcely the appropriate word. Suggest it.

Piazza. Here a verandah; properly an open space surrounded by buildings or colonnades.

The surprise of the Indians, etc. The surprise was so great that they could not help showing it.

PAGE 222.—*A field-piece.* A cannon.

Lighted matches. Torches for igniting the powder.

The block-houses. See introduction.

The guard-room. A room for the accommodation of the soldiers detailed for duty as guards, or sentinels.

Cover. Protection.

PAGE 223.—*A hand grenade.* A shell of iron or glass filled with explosives.

PAGE 224.—*The hurdle.* The lacrosse stick.

PAGE 225.—*The fall of Pontiac.* Pontiac, on entering the gate, had pretended to stumble and fall, to furnish a pretext for the signal agreed upon.

Secession. Departure, withdrawal.

The whole selection should be studied carefully in respect of (1) the narrative arrangement—the problem before the writer being to correlate the two threads of his story, namely, what was going on outside the fort, with what was going on within it; (2) the production of the dramatic effects—the sudden transformation of the scene being perhaps the most powerful; (3) the sentence arrangement; (4) the life and interest given to the whole by the particularity of its descriptions; (5) the rhythmical movement of the more impassioned passages. It is to be observed, too, that while this kind of writing is apt to become grandiose or tumid, the writer's control of his material and his sanity, preserve it from both these faults. His flights are never so long as to give the impression of insincerity; and whilst it is obvious that the author's conception of the situation has supplied him with imaginative details, even these are stamped with the verisimilitude of historic facts.

MY NATIVE LAND

From Canto VI, Stanza i, *The Lay of the Last Minstrel.*

The poem is a spirited expression of patriotic feeling in the form of a condemnation of the man so wrapped up in his own petty concerns as to have no feeling for his country. Such an one, however highly placed, lives without honour, and dies a double death in that he dies the death of the body and ceases to live in the affectionate memories of his fellow-beings.

PAGE 227.—*Breathes there the man.* Why does the sentence conclude with an exclamation mark instead of an interrogation point?

As home . . . shore. Account for the selection of such an occasion.

No minstrel raptures swell. He has no appreciation of the poetry of noble or generous deeds.

MORNING ON THE LIÈVRE

The Lièvre flows from the north into the Ottawa River a few miles below the Capital. It must thus have been a familiar scene to the poet.

The poem presents us with a scene typically Canadian, and notwithstanding some obscurities of expression, in part accounted for by the difficult nature of the rhythm, in part by the somewhat strained effort to produce an effect identical with that of a picture by suspending the sense until the details are filled in, and partly, it must be admitted, by an incompleteness of expression, the main features stand out with sufficient distinctness. The breaking of day is announced by a jay screaming where the mists rise and hang over a wooded gorge, like vapour

from a gigantic forge. Otherwise the silence of forest and stream is unbroken, save by the silvery drip of the water from the paddle blades. The mirror-like surface of the river gives back the purple gray of the mists which hang above it as far as the distant bend, where the forest shadows lie in dream-like stillness on its surface. All at once, this silence is broken with startling suddenness by the flurried rise of a flock of wild ducks out of the reeds, where a little stream joins the main river.

PAGE 228.—*Matins.* Morning song. What name is given to the evening song?

Amethyst. A clear, translucent stone, with a colour inclining to purple.

Out of hearing of the clang. What is the grammatical relation of this phrase?

Skirts of mist. Refers to the drooping fringes of the mist.

Sky above and sky below. The surface of the river reflects the sky in its depths.

Silvery drip. May refer to the sound, as well as to the colour, of the water drops, as they fall on the surface of the stream.

Crystal deep of the silence. "Deep" is here a noun, "crystal" an adjective; the expression means simply "the deep unbroken silence". The exact value of "crystal" is not evident. The translucence of air and water no doubt suggests it. "Crystal" is transferred from air and water to the silence.

Of the forest. What is the relation of this phrase?

River reaches. River stretches, that is, the straight part of a river between two bends.

Shear away. Take an oblique direction; to slip or move aside.

To the misty line of light. At the end of the stretch or reach of water. "Line of light" refers to the lighter shade of the water just before it melts into the forest shadow.

Meet and plight. Represents the forest and stream as lovers plighting their troth.

PAGE 229.—*The lazy river sucks.* Note the fine sound effects. Compare "Out of hearing of the clang of his hammer" "splashy rustle rise", "swivelling whistle".

As it bleeds. Suggests the small volume of the water as it gently trickles into the larger stream.

The muskrats. The muskrats live in shallow streams, or sloughs, where they feed on small fish and roots of marsh herbs and grasses. They are said to be specially fond of the roots of the sweet flag. Their place of abode and their furtive ways are well represented here.

One before, and two behind. Lampman has a finely discriminating eye and ear, and it is this, along with his power of word-painting, upon which his reputation as a poet chiefly depends.

The purple shadow. Of the mist.

Led. Led by the bird in front.

A rocky spur. Explain.

EVENING

This sonnet should be compared as to metrical form with *On the Grasshopper and Cricket,* p. 197. It will be observed: (1) That each consists of two divisions, the first of eight lines, the second of six; (2) that the first division of each consists of two quatrains, in this sonnet rhymed as follows: a b b a: a c c a; (3) that the second division in each consists of six lines. Investigate for further similarities and differences in metrical structure.

The first division deals with the close of day; the second with the opening of night. The details representing the close of day are, the cows leaving the upland pastures for their stalls, the darkening fields and meadows, the call of the night-hawk, the deepening gloom of the woods.

The opening of night is represented by the rising of the night winds, the cricket's song, the frog chorus, the coming out of the stars. Consider whether any of these details are out of place.

Compare the opening stanzas of Gray's *Elegy* and Burns' *The Cotter's Saturday Night.*

File by. One following the other.

PAGE 230.—*Great-chested.* Suggests deep lowing.

Trail. Track.

Dusking. Growing dusk, a coinage.

Moon-tipped. Does this represent the colouring of the flower, or the moonlight tints upon it? Compare "shining pale".

Flickering. Taking short flights in different directions.

Peevish. An interpretation from its note.

The lucent solitudes. A fine expression for the deep and faintly illumined evening skies.

Griding. "Gride" means either to cut or pierce, or to give out a harsh grating sound. Which of these meanings is intended here?

Gloom. Here used as a verb; darken.

The homely cricket gossips at my feet. Note the change in mood from that represented in the octave.

Frogs break sweet. Imitative harmony.

Pandean chorus. From Pan, the god of forests, meadows, shepherds, etc., and inventor of Pan's Pipes. See note on *A Musical Instrument,* p. 199.

AN ELIZABETHAN SEAMAN

Sir Walter Raleigh was born in 1552. His life was full of adventurous enterprises. When only seventeen, he took part with the Huguenots in the civil wars in France, and afterwards fought in Holland and in Ireland. In 1583 he went with his half-brother, Sir Humfrey Gilbert, to Newfoundland, and afterward tried to found a colony in North Carolina. When the war with Spain broke out, his privateers were the dread of the Spanish treasure ships. He was high in favour with Queen Elizabeth and received from her large estates both in England and Ireland. He was imprisoned by James I for plotting against him. The twelve long years which he spent in prison were occupied in writing *The History of the World.* He was released to go on an expedition to South America in search of a gold mine, but fell foul of the Spaniards and burned the little town of St. Thomas. On his return, he was again thrown into prison, and, in 1618, was beheaded on his former sentence. "'Tis a sharp medicine", said he, as he felt the edge of the executioner's axe, "but it cures all diseases". Interesting references are made to Sir Walter Raleigh in Scott's *Kenilworth,* and a note is given at the end descriptive of his personal characteristics.

PAGE 231.—*Dartmouth.* On the English Channel at the mouth of the River Dart, in Devon.

Manor House. A Manor is a large landed estate; the Manor House is the residence of its proprietor.

May ride. That is, at anchor.

Must have met. Indicates that this is the author's reconstruction of the facts.

Humfrey. Afterwards Sir Humfrey Gilbert.

Whose boyish dreams had become heroic action. Whose heroic deeds had converted their boyish dreams into realities.

PAGE 232.—*The first tobacco.* "Sir Walter Raleigh is the first popular hero English tradition has chosen as the originator of smoking among ourselves. He certainly made it fashionable, sanctioned it by his custom, and gave it 'a good standing in society'; but it seems to have been introduced by Mr. Ralph Lane, who was sent out by Raleigh as Governor of Virginia, returning to England in 1586".—FAIRHOLT

Thirty or forty tons. The tonnage of a vessel is the freightage it can carry when weighted to the water-line.

Written on the map. Davis Strait.

Exquisite sweetness. Compare above, "as tender and as delicate as Raleigh".

Hope or motion. Motive.

Silver bullets. Marks their superstitious awe. Claverhouse, who fell at Killiecrankie, was believed to have been invulnerable except to the fatal silver bullet.

PAGE 233.—*Not like that of a common man.* They esteemed him a sort of demi-god.

Latitude sixty-three degrees. The latitude of Resolution Island. See note on *Hudson Strait,* p. 261.

Shrouds. Great cables which stay the masts.

Compassed with. Incased in.

Contentation. Satisfaction.

PAGE 234.—*Pinnace.* A small, fast, sailing vessel, rigged like a schooner, but which may on an occasion be propelled with oars; so called because originally made of pine.

Leaky cutter. The pinnace mentioned above.

Twilight nights. The sun does not drop far below the horizon in these latitudes in summer. Explain.

The American shore. As distinguished from the Greenland shore.

Walsingham. Sir Francis Walsingham was one of the Protestant exiles in Mary's reign. He afterwards became, with Cecil, a Minister of Elizabeth. She repaid his great services with the foulest ingratitude.

Burleigh. Cecil, Lord Burleigh, Elizabeth's sagacious and most trusted counsellor.

Vates sacer. An inspired bard.

PAGE 235.—*The Eastern seas.* The Indian Ocean and neighbouring waters.

A junk. A flat-bottomed ship used by the Chinese and Japanese.

As the fool dieth, so dieth the wise. The same fate awaits all.

Epaminondas. The great leader of the Thebans. See "Epaminondas" (E-pam-i-non'das), in Cornelius Nepos' *Lives,* where his death is described. He died fighting bravely at Mantinæa, B.C. 362. As the enemy were well aware that he was the soul of the Theban power, they bent all their efforts to take him alive. "I have lived", said he, "long enough; for I die unconquered". It would have seemed more fitting had Davis met his death in an encounter with some of those gigantic forces of Nature which all his life he had braved.

In the flower of their days. In the prime of life. Raleigh was executed by James I; Gilbert perished in the seas off Newfoundland, in an attempt to explore and colonize the northern coasts of America.

PAGE 236.—*It is beautiful, but not the most beautiful.* This short sentence marks the transition from one member of the comparison to the other.

There is another life. Notice that the descriptions "hard, rough, and thorny" prepare us for the full-blown metaphor in "trodden with bleeding feet", etc.

The cross is the symbol. Compare with "a holy sacrifice offered up to duty".

The grave . . . is won. Compare with "the slow-dropping mellow autumn".

They to whom . . . highest work. Such men as St. Paul, Socrates, Savonarola (Sä-von-ä-rō'lä).

The same bitter cup. The language recalls our Saviour's words in the garden of Gethsemane.

THE SEA-KING'S BURIAL

The sea-kings were Norsemen, who, two centuries B.C., expelled the Keltic inhabitants of Norway and took possession of the country. About the fifth century, A.D., they began that career of piracy which made them the terror of the coasts; and afterwards they made expeditions of conquest which extended their power along the northern coast of France, hence called Normandy, and even as far as the Gates of the Mediterranean. The pagan belief to which they adhered for a thousand years of the Christian era was of a very high type. For the purpose of understanding the poem, the following explanations are necessary. Odin is the highest and oldest of the gods, and all the others honour him as their father. Odin's hall is Valhalla; the ceiling is made of spears covered with shields, and its benches are ornamented with coats of mail. To this place Odin invites all who have fallen in battle.

The sport of the invited heroes is to go out every day and fight and kill each other, but toward evening they awake to life again and ride home as friends, where Odin's maidens, the Valkyries, fill their horns with mead. Odin is also the god of wisdom and poesy. Thor, the son of Odin, is the strongest of all the gods. None who die of sickness or age are allowed to enter Valhalla. These are sent to Helheim, the Place of Evil. Balder, the hero of this poem, derives his name from a son of Odin.

PAGE 238.—*In mail.* In armour.

The purple. The purple cloak worn as an emblem of royalty.

Anchor ready weighed. Hoisted from the bottom so as to release the ship.

The slips. The leash.

PAGE 241.—*Driving keel.* The ship cutting its way through the waves.

MY CASTLES IN SPAIN

This selection is from "My Chateaux" in *Prue and I.*

PAGE 243.—*Castles in Spain.* An equivalent expression to "castles in the air".

Many of them lie in the west. This is suggestive of the pleasure of dwelling on the beauties of cloudland at sunset until a new and more glorious world seems actually present to the view, and is a particular instance of the delight in the imaginative contemplation of natural beauties in general.

Are in Spain. The writer makes the expression mean hopes that may never be realized, a past gone for ever but still present to the imagination and enriched by its glow; or a retreat in which the soul escapes from the pressure of

the present to live in a world of its own creation. Examine the selection, so as to see clearly where each of these conceptions of a castle in Spain is suggested. The location of these air castles in Spain is suggested by its out-of-the-way remoteness, and, as the writer tells us, because it is a country "famously romantic". The selection is marked by a mood half sad, half playful, and the variations are interwoven with remarkable lightness and delicacy of touch. The Pleasure Dome of Kubla Khan, which Coleridge saw in Xanadu, and the fine Castle of Indolence belonging to Thomson, and the Palace of Art which Tennyson built as a "lordly pleasure house for his soul", are among the best statistical accounts of these Spanish estates.

Describe the contrast between Mr. Bourne and his business partner.

Why is a mad poet selected as the only person who had viewed these estates?

How is Mr. Bourne's double nature, as an active, practical business man and as a dreamer, suggested?

PAGE 246.—*The Northwest Passage.* One of the most notable voyages made to discover this Passage was that of Sir John Franklin in 1845. In this year, two ships, the *Erebus* and *Terror,* were fitted out and set sail. No news was heard of the explorer until 1858, when Sir L. McClintock found a cairn on King William Island containing papers which told the fate of the expedition. Sebastian Cabot was the first to attempt the discovery of this Passage. Over two hundred voyages were made in search of it before its discovery by Captain McClure in 1852.

PAGE 247.—*Cymbeline.* One of the most delightful of Shakespeare's romantic plays.

A Canterbury Tale. One of Geoffrey Chaucer's *Canterbury Tales.*

What answer does the writer supply to his own query?

ALADDIN

This poem is taken from *Under the Willows, and other Poems;* with it should be read Longfellow's *Castles in Spain.*

The poet compares the joys of the boy whose fancies elevate him above the misery of his surroundings, with the disappointment of the man whose fancies have hardened into realities.

The meaning of the poem is, that no successes which we may achieve in after-life can ever give the same joy as the fond, ambitious imaginings of boyhood's days.

PAGE 247.—Aladdin in *The Arabian Nights' Entertainment,* is an idle little lad, the son of a poor widow. He is led by a magician to a wonderful cave. At the end of a long passage, he reaches a garden with its trees laden with gems and finds there a magic lamp, which, when rubbed, summons a genius, the slave of the lamp. The magician had also given him a ring with the same magic properties. The genii of the ring and the lamp accomplish all his wishes as soon as they are spoken. By their aid, he marries a daughter of the Sultan of China and builds a beautiful palace in a single night.

In Lowell's interpretation, the genii are the power youth has to convert a real world, however sordid, into an imaginary one of rich and magnificent beauty; for a similar idea compare Wordsworth's *Cuckoo,* last stanza. See note on *The Cuckoo,* in Book IV, p. 274.

PAGE 248.—*Castles in Spain.* See notes on preceding selection.

DRAKE'S VOYAGE ROUND THE WORLD

PAGE 248.—*Tavistock.* On the River Tamar, between Devon and Cornwall.

A Channel coaster. A ship trading between the various ports of the English Channel.

John Hawkins. A navigator of the Elizabethan period, the first to challenge Spanish supremacy in the West Indies, brought a cargo of slaves from the African coast in 1563, and thus began the slave trade. He was one of the English commanders who fought the Spanish Armada.

Spanish Main. A name usually applied to the Caribbean Sea.

Made himself whole. Established his reputation among them.

PAGE 249.—*The respect with which he required to be treated.* An extremely awkward expression. Improve it.

A chartless ocean. A seaman's chart shows islands, reefs, harbours, depth of water, channels, etc.

Barques. May mean any kind of vessel, but the term is especially applied to a three-master, carrying fore and aft sails on the mizzen-mast only, the others being square-rigged.

PAGE 250.—*Thirty-three degrees South.* Consult map.

A single narrow channel. The Straits of Magellan. Magellan, the Portuguese navigator, under the patronage of the Emperor Charles V, in 1521 entered the Pacific Ocean through the Straits which now bear his name, on his way to the East Indies.

Cockle-shells. The cockle is a heart-shaped mollusc found on the sandy shores of Great Britain; hence "cockle-shells" here means small, light vessels.

Overhauled. Repaired.

Scoured. To clean them of barnacles, sea mould, etc., which would retard their progress.

The rigging. Masts, spars, shrouds, halliards, etc.

Sails new bent. Provided with new ropes.

Answering to the February. Explain.

PAGE 251.—*Port St. Julian.* On the east coast of Patagonia.

Heaving the lead. Measuring the depth with the sounding-line.

Infinite seals. A great number of seals.

Penguins. The penguin is a swimming bird, allied to the auk. It has rudimentary wings, useless in flying, though they assist it in swimming.

No peaceful ocean. The name Pacific was given to this ocean by Magellan, as it was calm when he entered it. It had been named the "South Sea" by its discoverer, Balboa, the Spaniard, on September 25th, 1513. Cook, Anson, Van Dieman, and Vancouver explored considerable portions of it in the eighteenth century.

Instantly that. Suggest an equivalent expression.

PAGE 252.—*Winter.* Commander of the *Elizabeth.*

Valparaiso. A port of Chile.

Tierra del Fuego. Land of Fire. So named on account of its volcanoes.

Golden Hind. This was also the name of the vessel in which Sir Humfrey Gilbert made his disastrous voyage.

Galleon. A Spanish ship, formerly used by the Spaniards in their commerce with America.

The fruit. Note the cynicism of this comparison.

PAGE 253.—*To cross.* To make the sign of the cross.

Hatches. Trap-doors in the deck of a ship, entering the hold.

Potosi. In Bolivia, a considerable distance from the port of Arica; at that time a famous silver mine.

Reals. The real is an old Spanish coin worth from five to eight cents. Pronounce Ra-ál. "Real" signifies royal.

Cacafuego. This great galleon sailed once a year, laden with treasure, from Lima, in Peru, to the isthmus across which her cargo was conveyed for transhipment to Cadiz.

PAGE 254.—*Bullion.* Uncoined gold or silver.

Quito. In Ecuador.

The chase. The vessel they were in pursuit of.

PAGE 255.—*Under the land.* Close inshore, where she might lie concealed under some headland.

Her speed. No Spanish ship could sail as fast.

Trailed them astern. To lessen her speed, so as to deceive the Spaniards.

Set into. Or set in?

To run into the wind. In other words, "to come to a standstill".

Corsair. Pirate ship.

Fired a broadside. Discharged all the cannon on one side of the ship.

Brought his main-mast about his ears. The shot cut down the main-mast.

His decks were cleared. His men fled below for shelter.

PAGE 256.—*The wreck.* The broken masts, sails, and spars.

Frobisher. Martin Frobisher, in 1576, tried to discover a passage to Asia round the northern coast of America, and, failing in this, brought back news of the discovery of gold on the Labrador coast. He, too, appears in the fight with the Armada.

Afterwards published. When the Spaniards claimed redress from the Queen, instead of granting it she knighted Drake and wore in public the jewels derived from his plunder, with which he had presented her.

PAGE 257.—*Guatulco* (Gwä-töl'cō). A port of Mexico on the coast of the Pacific Ocean.

The best way for his country. The best way home.

Stem. The beam in the bow to which the planking is fitted.

The Indian Archipelago. The East Indian Islands.

The Celebes (Sel'ē-bēz). South of the Philippines.

PAGE 259.—*Vampires.* A sort of bat.

The remainder of the voyage should be carefully followed on the map. Other incidents in Drake's career are worthy of mention. He afterwards sailed with a fleet of twenty-five vessels to the Spanish Main, where he burnt the cities of St. Domingo and Carthagena, and plundered the coasts of Cuba and Florida. Upon news of the Armada, in 1587, he burned the Spanish storeships and galleys in the harbour of Cadiz, stormed the ports of the Faro Islands, made a descent upon Corunna, and was only restrained from attacking the Armada itself by orders from home. He, however, did signal service in its subsequent defeat.

THE SOLITARY REAPER

The poem exemplifies Wordsworth's power to enrich a commonplace incident with the glow of imagination. All that is given is the fact of a Highland girl singing, as she reaps in a field by the wayside. Out of this scanty material he has made a song rich in its appeal to human sympathy. The scene is for the poet so full of emotional

suggestion, that he seems to be standing on holy ground, as he warns the passer-by to "Stop here, or gently pass!" He feels that he is catching a glimpse of what is best, most natural, unstudied, elemental in the heart of humanity. And, as he mounts the hill, he feels a sense of elevation from his momentary contact with an unaffected simplicity which has all the charm of true nobility. It is this feeling, embodied for memory in the music of the song to be a future source of joy, which he carries with him. Apply the criticism.

PAGE 261.—*Behold her, single in the field.* The pathos of her loneliness first affects the poet. See how the idea is reiterated: "single", "solitary", "by herself", "Alone"—a loneliness which she solaces with a song, for it is song that links humanity together; in song are expressed the "natural sorrow, loss, or pain" of humanity.

Nightingale. The second stanza expresses the sweetness of the strain by two comparisons which offset each other. The nightingale makes its home especially along the sunny Mediterranean; the cuckoo is the herald of spring to the cold and wintry Hebrides.

What circumstance is given to enhance the sweetness of the nightingale's song? The cuckoo's song?

Will no one tell me what she sings? Her song is in Gaelic, not understood by the poet, and so mysterious, leaving his fancy free to suggest what theme it will.

Old, unhappy, far-off things. Some old Gaelic song. Is the poet thinking of Ossian?

Some natural sorrow. Suggest songs of this kind, as *The Last Rose of Summer, Bonnie Doon.*

CLOUDS, RAINS, AND RIVERS

The changeless uniformity of operation of nature's laws in a world of infinite diversity, presented itself to Tyndall in the form of an enigma, which could only be explained upon the hypothesis of some single agency. This agency was motion, operating in its various modes as heat, light, electricity. The laws of nature, then, are simply the laws of motion. Given then the "ultimate particles"—atoms and molecules—and a full understanding of the laws of motion, and the Universe has no more mysteries to unravel. The main agency of motion on this planet is found in the heat of the solar rays, and to it are consequently referrible the changes and modifications of the "forms of matter". To this agency, then, the extract traces the modifications in *The Forms of Water,* as clouds, rains, rivers, glaciers, hail, and snow. Whether the problem is so simple as it appears, is not in the province of literature to inquire.

The extract exhibits the writer's powers of simplifying a difficult subject in its skill of arrangement, continuity of development, felicity of illustration and comparison, and simplicity and propriety of language.

PAGE 264.—*But what are clouds?* The interrogation arouses the attention by suggesting that the nature of clouds is to be presented in a new light. Observe other examples of the use of interrogation.

PAGE 265.—*The cloud-banner.* Observe the graphic effect of the metaphor.

When the cloud first forms. That is, the cloud from the locomotive.

PAGE 266.—*An expanding body always becomes colder.* Read "latent heat" in any text-book on science.

PAGE 267.—*When a cloud laden with moisture.* For illustration of this, consult *Ontario School Geography,* pages 41, 79, 142.

PAGE 268.—*The glacier of the Rhone.* For an account of the great glacier of the Rhone, see Le Conte's *Elements of Geology,* "The quaternary period in Europe".

PAGE 269.—*Squeezes them into a firm mass.* See the same work for Tyndall's "Theory of glacier motion" under this caption.

The cold ice . . . sun. See introductory note. This, like most paradoxes, has a grain of truth in it.

In 1856, Tyndall spent a year with Huxley in the Alps, employed mainly in the study of glaciers.

FITZ-JAMES AND RODERICK DHU

PAGE 270.—*Fitz-James.* James V of Scotland, lost on a hunting expedition, had assumed this name when received by Ellen Douglas and her aunt, Lady Margaret, mother of Roderick Dhu, at their retreat on an islet in Loch Katrine. Here the Douglases, father and daughter, were sheltered from the wrath of the king.

The chief. Roderick Dhu, or Black Roderick, chief of the Clan Alpine. This clan was made up of several Highland families, mainly Macgregors. From the Trossachs they made fierce forays on their Lowland neighbours.

That torrent. "Discharges itself from Loch Vennachar, the lowest and eastmost of the three lakes which form the scenery adjoining to the Trossachs, sweeps through a flat and extensive moor called Bochastle . . . Upon a small eminence called the Dun of Bochastle are

some intrenchments which have been thought Roman."—SCOTT.

Three mighty lakes. Katrine, Achray, and Vennachar: the lakes are small sheets of water.

Mines. Undermines.

Lines. Military intrenchments.

The Empress of the world. The supremacy of Rome dated, roughly, from the fall of Carthage and the Battle of Zama, B.C. 202, to the beginning of the sixth century.

Her eagle wings. The Roman standard was a golden eagle.

Target. Shield.

Saxon. The name given by the Highlanders to all the Lowland population, no matter of what stock. Sassenach.

Vich Alpine. "Vich" means son or descendant. Roderick Dhu claims, as did all the members of Clan Alpine, to be descended from an ancient king of Scotland, Kenneth McAlpine.

This murderous chief, etc. Fitz-James had so described him. Why does the chief quote this description of himself here?

Ward. Guard.

All vantageless. He had thrown his target on the ground. See above.

Brand. Sword.

Coilantogle ford. A ford where the River Teith issues from Loch Vennachar.

Keep thee. Defend thyself.

PAGE 271.—*I vowed thy death.* When he heard from Blanche of Devan the cruel wrongs she had suffered at the hands of Roderick Dhu, he had sworn to avenge her. See Canto IV, of *The Lady of the Lake.*

Faith. Used here as the opposite of "treachery".

Thus spoke Fate. Refers to the prophecy of the hermit monk. See Canto IV, Stanza vi.

Roderick Dhu, fearing that the gathering of the royal bands at Doune was intended against his territory, had quickly assembled his own forces and had consulted the omens, through the clan soothsayer, as to the issue of the conflict. Fitz-James had killed his treacherous guide, Red Murdoch, a clansman of Roderick Dhu.

Read, Interpreted.

To James. Fitz-James still conceals his identity.

At Stirling. Stirling Castle, a royal residence on the Forth, within sight of the famous field at Bannockburn.

To grant thee grace. To grant a full pardon. Roderick had been outlawed for stabbing a knight in the royal presence at Holyrood.

Strengths. Strongholds.

PAGE 272.—*Kern.* Cateran (variously spelled). These were Highland robbers who plundered the Lowlands.

Homage. Derived from the French *homme*—a man. What is the relation of the derivation to the meaning?

Add'st but fuel. Expand the metaphor.

Not yet prepared? He exclaims in surprise that Fitz-James has not yet put himself in the posture of battle.

Carpet knight. One who wins his spurs by courtly graces, rather than by feats of arms.

A braid of his fair lady's hair. The braid had been given him by Blanche in token of her wrongs.

Steels my sword. Explain the figure.

By thee alone. Roderick had boasted of his courtesy in bringing the Saxon unscathed to the borders of his country, though he had gratified his sense of power on the way by the display of force hinted at in Fitz-James' words, which follow.

Doubt not. Why does Fitz-James correct himself?

PAGE 273.—*Point.* Sword point to sword point.

Dubious. As to the issue.

Darkly. Fiercely.

Targe. A round shield, or target, of light wood, covered with leather and studded with brass.

Trained abroad. Fitz-James had spent some time at the Court of France, which, at that period, produced the best swordsmen in Europe.

Unequal war. Unequal combat. His opponent had the advantage of skill in fencing.

Showered his blows. Apprehensive that his strength would soon fail.

Invulnerable. What variation is this from the usual meaning?

Foiled. Baffled. Note contrast.

At advantage ta'en. Upon obtaining an advantage.

From his hand. A favourite trick of the expert swordsman was to weaken his adversary's sword-hand, and then to jerk away his weapon by a deft twist of his own blade.

PAGE 274.—*Recreant.* One who is false to the cause he has espoused; but see dictionary.

His dagger bright! The full Highland equipment consists of the targe, which he had thrown away, the claymore, which had been forced from his hand, and the dagger, which he now attempts to use.

Hate and fury ill supplied. Ill replaced the strength he had lost through his bleeding wounds.

PAGE 275.—*To turn the odds.* All the odds had been in favour of the Saxon, and Roderick's present advantage had come too late to alter them.

Close. Grapple. Compare such expressions as "He closed with his foe".

The selection presents a good opportunity for the study of the simpler and more direct poetic and rhetorical devices, such as metaphor, simile, inversion, repetition, contrast, the use of the historic present, and certain brevities of expression.

THE INDIGNATION OF NICHOLAS NICKLEBY

PAGE 275.—*Dotheboys Hall.* The name, after the manner of Dickens, suggests the character of the school.

Cowhouse, etc. The boy's wretchedness is well suggested in Mrs. Squeers' idea of the sort of places he would be content to hide in.

York way. Toward the city of York.

He hadn't any money. With which to provide himself with food while travelling by unpeopled ways.

PAGE 276.—*Ha! ha! ha!* The concerted laughter of Squeers and his wife indicates the heartless cruelty which regarded the starvation of helpless children as a joke.

Never had thought of it. Mrs. Squeers apparently has small respect for her husband's intelligence.

To lay hold of him. The phrase suggests the kind of mercy he might expect when caught.

The worthy lady's plan. A fine irony! It is to be noted that genuine irony does not consist simply in saying the opposite of what is meant, but in saying that which somebody supposes, against reason, to be true.

Put in execution. Or into?

PAGE 277.—*Issued forth.* Again a touch of irony.

Whatever might be the upshot. Whether he was caught or not.

Tender mercies. Ironical.

The unhappy being. Suggests his imbecility. Compare "the unhappy boy".

PAGE 278.—*Stretching his legs . . . principle.* The pretext to furnish opportunity for taking a drink.

Not in my power to console you. Nicholas ignores Squeers' suggestion.

Who's to pay. Squeers' greed and cruelty are his strong points.

Shrugged his shoulders. To indicate that that was a point for others to settle.

Whining vapourings. It is an offence to Squeers that Nicholas should talk and act like a gentleman.

PAGE 279.—*It stopped.* The short, emphatic sentence indicates that Nicholas had been waiting, anxiously expectant.

And in exultation. Supply the ellipsis. What does "and" connect?

Something extraordinary. Mrs. Squeers was, if anything, more stingy than her husband.

Bring him in. What does the repetition suggest?

The apron. The cover which protects the occupants of the carriage from the dust and the weather.

PAGE 280.—*Mr. Squeers should deem it expedient.* That is, in his wisdom. Note irony.

Community. The scholars of the school.

Expectation was on tiptoe. Explain the metaphor.

On tiptoe it was destined to remain. Note the adroit turning of the phrase to a humorous purpose.

An extra libation. An extra drink; ironical humour.

His amiable partner. Irony.

Countenance of portentous import. Compare:

> **Well had each boding trembler learned to trace**
> **The day's disaster in his morning face.**
>
> *The Deserted Village*—GOLDSMITH.

Every boy was there . . . but every boy. What is the effect of the reiteration? Compare further, "every eye, every head". There is a sort of mockery here.

PAGE 281.—*The usher.* An undermaster at an English public school.

Had he boasted such a decoration. A humorous periphrasis.

PAGE 283.—*We'll try and find out.* Expressive of the brutality of Squeers.

PAGE 284.—*"Wretch," rejoined Nicholas, fiercely.* Dickens here makes the mistake he so often makes, and which he would have been the first to ridicule in others, of putting stilted and affected language in the mouths of his leading characters.

Have a care. Such expressions as this and the above go far to justify a criticism sometimes made, that Dickens uses his leading characters as lay figures for the expression of proper sentiments. This is the only charge of literary insincerity which can be laid against him.

PAGE 285.—*Harassed the enemy in the rear.* Notice here, and everywhere, the lightening touches of humour with which Dickens relieves every situation, no matter how far removed from laughter.

PAGE 286.—*In the full strength of his violence.* In his rage and excitement.

Form. A bench on which the pupils sat.

The story is a fine example of the working out of "poetic justice". At the outset, the hideous brutality, and later, the triumphant and heartless tyranny of Squeers and his wife, are purposely painted in strong colours, so as fully to justify the punishment administered by Nicholas. These points, and the underplay of humour and

irony, should be carefully studied in the teacher's preparation of the lesson.

DICKENS IN THE CAMP

The grandson of Thomas Hood picked up a copy of *The Luck of Roaring Camp* on a London bookstall, and becoming interested in the style, forwarded a copy to Charles Dickens, receiving the reply that the story was already known to him, and that he had written Bret Harte a complimentary letter referring to it. Bret Harte was at that time the editor of *The Overland Monthly* in San Francisco, and happened to be away at Santa Barbara when he saw the report of the death of Dickens in a local newspaper. He at once went to his hotel, and, denying himself to all visitors, is said to have composed this poem in two hours, the publication of *The Overland Monthly* being held by his telegram for forty-eight hours. On returning to San Francisco, he received Dickens' letter. Dickens had no warmer admirer than Bret Harte, the writer of this poem, who was himself one of the greatest of American novelists. Harte's own manner as a writer, while essentially different from Dickens', is imbued with the same spirit of universal sympathy and boundless charity. Perhaps his *Gabriel Conroy* is the best representative of his genius. Two of his little stories, called *A Waif of the Plains and M'liss,* are charming books for children.

The first stanza lays the general scene in some rude canyon of the Sierras, through which a river brawls; halfway up the heights on either side the tall pines stand, backed by the everlasting snow of the treeless peaks above.

PAGE 287.—*Minarets.* Bring out the value of the metaphor. Compare Sir Walter Scott's description of the Trossachs for the use of architectural terms to picture landscape features.

The second stanza sets the scene more specifically before us. It is a group of sickly, overworked miners seated around a rude camp-fire. Another characteristic feature of such a scene is introduced in the next stanza. What is this?

With rude humour. Grim humour would more exactly represent the poet's idea.

The fierce race for wealth. The mad rush for the California gold mines in the Sierras took place in 1849.

His pack. Bundle of clothing, etc.

To hear the tale anew. Indicates that the story had been read again and again without losing its charm.

The firelight fell. In their interest in the story they forgot to replenish it.

The Master. Dickens, the master writer and teacher.

"Little Nell." In *Old Curiosity Shop.*

PAGE 288.—*Gathering closer in the shadows.* The pines, firs, and cedars seemed to the "boyish fancy" of the reader to gather closer as their shadows deepened in the gloom of the waning firelight and to still the motion of their every spray to hear the marvellous tale. Is there not a confession here that the reader was the poet himself?

Wandered and lost their way. As Nell and her grandfather had done in their journey from London.

Their cares dropped from them. They were very near the gates of their *Castles in Spain.* See the conclusion of that selection, p. 247.

Like the needles shaken. The simile reflects the local colouring.

He who wrought that spell? Dickens died June 9th, 1870, at his house, Gadshill, in Kent; the poem was published in July following.

Towering pine . . . tell. As the pines may be supposed to mourn over the departure of those wont to assemble around the camp-fire, so the church in which Dickens worshipped mourns him who will return no more.

Its fragrant story. The story here told of the camp-fire; the fragrance of fir, pine, and cedar seem to be a sort of incense to the memory of the "Master", just as are the odours of the Kentish hopvines.

The pensive glory . . . hills. A glory derived from the memory of Dickens. They were the hills his eyes daily gazed upon and his feet trod in this life.

PAGE 289.—*Oak, and holly, and laurel.* The oak, emblematic of England, the scene of his tales; the holly, which Dickens loved as the emblem of Christmas-tide; the laurel, as the emblem of his mastery in his art.

Too presumptuous. Harte, with fine delicacy of feeling, fears that his own feeble talents are unworthy to contribute any offering worthy of a place among those dedicated to the memory of the "Master".

This spray of Western pine. This refers, of course, to the present poem. This stanza is suggested by the floral offerings placed upon the graves of the dead by those who hold their memory in love and reverence.

DOST THOU LOOK BACK ON WHAT HATH BEEN

Tennyson's poem *In Memoriam,* from which this poem is selected, was written in memory of his friend, Arthur Henry Hallam, son of Henry Hallam, the historian. Young Hallam was one of the brilliant "Tennyson group" which

surrounded the poet at Trinity College, Cambridge. Here the two men became fast friends, and Hallam spent most of his spare time at Somersby. In 1829, he became engaged to Emily Tennyson, the poet's sister, but his early death at Vienna, in 1833, put a melancholy end to the engagement.

Tennyson would gladly believe that even in the abodes of the blest he is not all forgotten by his friend. The comparison which follows the opening line is one of extreme beauty and naturalness. The life of the man who, through force of genius and the power to make use of opportunity, forces his way, notwithstanding all obstacles of birth or fortune, to the posts of highest distinction and responsibility in the realm, but who still, in his unoccupied moments, feels fondly drawn toward the scene of his earlier days and his boyhood companion, is sketched in a few sure, swift strokes.

A simple study in the niceties of arrangement may be made by altering the stanza form to the more usual, for example:

> Dost thou look back on what has been
> As some divinely gifted man,
> Who, on a simple village green,
> His life in low estate began;

and observing the superiority of the Tennysonian form.

PAGE 289.—*Divinely gifted man.* A man of great talents.

In low estate. Is emphasized by the amplification " And on a simple village green ".

Village green. The common attached to most towns and villages in England.

His birth's invidious bar. Suggests that a man of humble birth in England has little opportunity of rising to places of trust and influence.

Grasps the skirts. Chance, or Fortune, is represented often in literature as riding swiftly past, and the difficulty of seizing upon her is suggested in this phrase. It may be rendered "seizes the lucky moment". With this compare Shakespeare, *Julius Caesar,* IV, iii.

> **There is a tide in the affairs of men,**
> **Which, taken at the flood, leads on to fortune;**
> **Omitted, all the voyage of their life**
> **Is bound in shallows and in miseries.**

Breasts the blows of circumstance. The figure seems to be taken from a swimmer against a stormy sea.

Evil star. A reference to astrology, which taught that the destiny of man was controlled by the stars. Compare "disaster". The expression would thus mean, "overcomes all obstacles".

By force. Compels a recognition of his greatness, though sprung from low estate.

The golden keys. The keys of office; the post of the Prime Minister.

To mould . . . the throne. This refers to the function of his office, as chief adviser of his sovereign, and director of the policy of the State.

Fortune's crowning slope. When he has attained his highest ambitions.

Pillar of a people's hope. The man on whom the nation's hopes depend; expand the metaphor.

The centre of a world's desire. Humanity's hopes of progress and advancement are centred in him.

PAGE 290.—*When all his active powers are still.* In the reverie of his leisure moments.

A distant dearness. The distance that "lends enchantment"; the stream is enshrined in the halo of memory.

A secret sweetness. A joy so purely personal and intimate that to reveal it to his present associates would be to violate his sanctities. Note the alliteration in this and the preceding expression.

The limit of his narrower fate. The hill and stream marked the boundaries of his world in his boyhood.

Vocal springs. The music of the waters of the stream.

He played at counsellors and kings. This suggests his turn of mind, the root of his budding ambitions.

Does my old friend remember me? Compare with the first line of the poem. The question is asked by the humble ploughman.

THE PASSING OF ARTHUR

The *Morte d'Arthur,* completed in 1740, was drawn from many French sources, and is of the greatest importance in English literature.

From this narrative of Sir Thomas Malory is derived the material for Tennyson's *Morte d'Arthur,* which should be read.

PAGE 290.—*The passing.* Whether or not to death, is a doubtful matter.

Dressed them together. Arrayed themselves for battle against each other.

This unhappy day. In which his own subjects were warring against each other; Mordred, his kinsman, had rebelled.

Foining. Thrusting.

Many a deadly stroke. Supply, was exchanged.

PAGE 291.—*The battle of Sir Mordred.* The hosts of the enemy.

Stinted. Desisted, lost ardour.

The down. The battle was fought "upon a down beside Salisbury, and not far from the seaside".

Wroth. Angered, enraged.

So slain. So, of degree; not of manner.

Then was he ware. Then he became conscious that.

Sir Lucan de Butlere. Sir Lucan had been butler to the King.

They full were sore wounded. They were full sore wounded.

Jesu mercy. Jesus have mercy—a form of objuration.

Where are all my noble knights becomen? What has become of, etc.

Where were. Note the subjunctive in an indirect question.

PAGE 292.—*Until him.* Unto him.

The might that he had. All the strength that he had left.

The bur. The ferule, where the handle of the spear joined the shaft.

Right so. Even so, that is, although mortally wounded.

In both his hands. To mend the blow delivered by one in such sore straits.

Stark dead. Stone dead, as we should say.

Heaved him. Raised him with effort, for they were both grievously wounded.

The one part . . . the other part. By his body and by his lower limbs.

PAGE 293.—*Heavy sight.* Sorrowful sight.

He would have holpen me. What a vivid glimpse of the nobility of the King is here given.

Complain him. Note the use of the reflexive with verbs of feeling; compare "bemoan him", "bethought him".

And I might live. Even if I might live. Compare "and" in this case with "an" in *The Archery Contest*—"An your highness were to hang me".

Comest there. Come, in the sense of arrive.

And lightly. Quickly. (I will.)

The pommel. The round knob at the head of the spear.

The haft. The part of the spear held in the hand, the handle.

PAGE 294.—*Lief and dear.* Lief equals beloved.

Him thought. Compare methinks. "Him" is here the remains of an old dative—it seemed to him.

Eft. After.

Excalibur. The names of the other famous swords are given in Longfellow's lines:

> It is the sword of a good knight,
> Though homespun was his coat of mail;
> What matter if it be not named
> Joyeuse, Colada, Durindale,
> Excalibur, or Aroundight.
>
> —*Tales of a Wayside Inn*

Waters wap and waves wan. The waters beat and the waves ebbed.

Wend. Weened, thought.

PAGE 295.—*Hoved.* Lay at anchor—a vessel thrown into the wind so as to stop her motion is said to be "hove to"; others explain it as "came in sight".

Three queens. Their names are elsewhere given by Malory. "That one was King Arthur's sister, Morgan le Fay, the other was the Queen of Northgalis (Wales), the third was the Queen of the Waste Lands. Also there was the chief Lady of the Lake."

PAGE 296.—*Vale of Avilion.* Possibly the valley of the River Brue or Bret in Somersetshire. In this river is an island, the site of Glastonbury Abbey, where a coffin, believed to be that of King Arthur, was discovered.

THE ARMADA

Read Kingsley's *Westward Ho!*

PAGE 296.—*Attend, all ye.* A time-honoured way of beginning a popular ballad.

List. Wish. Compare "The wind bloweth where it listeth".

Thrice famous. An effective form of the superlative.

Great fleet invincible. The "Invincible Armada" sent by Philip II of Spain to invade England in the reign of Elizabeth, 1588.

Spoils of Mexico. See *Drake's Voyage Round the World.* The Aztec Empire had fallen before the power of Cortes in 1521.

The stoutest hearts of Spain. Along with the Duke of Medina Sidonia (Mā-dē'nä Sē-dō-nē-ä), himself entirely unfitted for the post of Admiral, came Juan de Martinez (Ju'an dā Mär-tē'nez), and Miguel Orquendo (Mē-gel' Or-ken'dō). It is said that no noble Spanish family lacked a representative.

PAGE 297.—*A warm summer day.* On the 29th of July, the sails of the Armada were seen from the English coast.

Castile's black fleet. Black has been the national colour of Spain ever since Hercules led the Argonauts to its shores. Castile was the earliest and most powerful monarchy in Christian Spain; the marriage of its Princess Isabella with Ferdinand of Aragon united the two most powerful kingdoms of Spain and laid the foundation of Spanish greatness.

Aurigny's isle. Alderney, one of the Channel Islands, off Cape de la Hague.

Heaving. Tossing upon the waves; the word may suggest the great height of the ships.

Many a mile. The Armada advanced up the Channel in a crescent seven miles wide, to join the forces of the Duke of Parma at Calais.

The beacon blazed. Beacon fires were lighted to warn all England of the threatened invasion.

Edgecumbe. Mount Edgecumbe, near Tavistock, in Devon.

Many a light. Note the variation in the rhythm.

Loose rein. Suggests reckless riding.

A post. A despatch courier.

Sheriff. In England, the chief county officer of the Crown, to whom is intrusted by letters patent the custody of his county.

Unbonneted. Indicates haste.

The halberdiers. A halberd is an ancient military weapon, a sort of combination of the spear and the battle-axe, used in the time of Elizabeth, as now, only in pageantry or as a mark of authority.

Market-cross. A cross set up on the market-place to designate the place from which royal proclamations were issued.

PAGE 298.—*Behoves him.* It is his duty.

Her Grace. Queen Elizabeth.

Blazon. A banner, so called from its being illuminated or emblazoned with the figures described below.

The lion of the sea. In allusion to the lion on the British flag and to England's naval victories.

The gay lilies. The emblem of France.

Picard field. Crécy, in Picardy, in France, near which, in 1346, the famous battle was fought.

Bohemia's plume. The crest and motto—three ostrich feathers, with "Ich dien" (I serve)—of the slain King John of Bohemia, became the crest and motto of the Prince of Wales. John of Bohemia, the blind king, was a zealous ally of Philip of France and was at this battle, and, when the day went sorely against the French, he commanded his knights to lead him to the forefront of the battle that he might "strike a blow". This they did, and fought so bravely that all were slain.

Genoa's bow. Genoa was famous for its crossbowmen. Philip had placed the Genoese crossbowmen in the van, and when, dismayed by the volleys of arrows discharged by the English yeomen, they became panic-stricken, he ordered his knights to belabour them as cowards.

Caesar's eagle shield. The King of the Romans was present at the Battle of Crécy. The French had adopted the Eagle standard of the Romans.

At Agincourt (1415). Where the French attacked the army of Henry V, and the story of Crécy was repeated.

Princely hunters. The French leaders are here represented as hunting the English Lion.

Sir Knight. Lord Howard.

Gallants. Gallant is connected with the same word as "gala" in "gala days", and so means properly a pleasure lover. Here used for gallant gentlemen.

SEMPER EADEM (eādem). A favourite motto of Queen Elizabeth. "Always the same."

PAGE 299.—*Massy.* Massive, heavy.

The haughty scroll. In which the Latin words above were written in letters of gold.

Such night in England ne'er had been. Explained by what follows.

Eddystone. The Eddystone Lighthouse, built on a rock shoal off Plymouth.

Berwick bounds (Bèr'ik). Berwick-on-Tweed, which marks the boundary between England and Scotland.

Lynn. Lynn Regis, in Norfolk.

Milford Bay. On the south-west coast of Wales.

St. Michael's Mount. In Cornwall.

Beachy Head. A corruption of Beau Chef, on the southern coast of Sussex; the headland consists of chalk cliffs rising to a height of five hundred and sixty-four feet above the sea.

Tamar. A river in Devon.

Mendip. Hills in Somerset.

Longleat. Seat of the Marquis of Bath, near Salisbury.

Cranbourne. Cranbourne Chase, in the north-east part of Dorset.

Stonehenge. In Wiltshire, on Salisbury Plain; consists of two circles of huge stones, generally supposed to be Druidical in origin.

Rangers. Foresters.

Beaulieu. An abbey in Hampshire.

PAGE 300.—*Clifton.* In Gloucestershire, practically a part of the city of Bristol.

Whitehall. The Royal Palace in London.

Richmond. West of the city of London, and in its vicinity.

The royal city. London.

PAGE 301.—*Blackheath.* In Kent, now an open common.

Hampstead's swarthy moor. In the northern environs of London.

Malvern's lonely height. Malvern Hills, between Worcester (Wös'tèr) and Hereford (He're-ford). Toward the south and east they look out on a wide stretch of level country.

Wrekin's crest of light. Wrekin, a noted hill in Shropshire, one thousand three hundred and twenty feet high.

Ely's stately fane. The Cathedral on the Isle of Ely, in the Ouse River (öz), Cambridgeshire.

Belvoir. In England pronounced "Beaver". The Duke of Rutland's castle in Leicestershire.

PAGE 302.—*Skiddaw.* A mountain in Cumberland.

Gaunt's embattled pile. Gaunt House, near Oxford, rebuilt by John of Gaunt.

DEPARTURE AND DEATH OF NELSON

The opening paragraph of this selection is taken from Chapter IX, paragraph 5, of Southey's *Life of Nelson.* It refers to "The Departure of Nelson from Portsmouth". The rest is from paragraph 22 to the close.

Nelson left Portsmouth on September 14th, and arrived off Cadiz on the 29th. The action was fought on October 21st, 1805, just off the Cape Trafalgar shoal, south of Cadiz.

The theme of the first paragraph is "The love of his fellow-countrymen for Nelson". How did they show their love? What qualities in him commanded it?

PAGE 302.—*Despatched.* Distinguish from "finished".

Elude. Compare "evade".

Populace. Compare "people", "mob".

His heart was as humane. What incident afterwards narrated exemplified Nelson's humanity, his fearlessness?

His barge pushed off. A barge is a large boat, elegantly fitted and decorated, used on occasions of state and pomp such as the present, to conduct the Admiral to his flagship.

PAGE 303.—*The hero—the darling hero.* Note the effect of the emendation.

Be distinguished by humanity. Compare his conduct at the Battle of the Baltic, and recall Campbell's lines,

> Ye are brothers, ye are men,
> And we conquer but to save.

Had struck. Hauled down her colours in token of surrender. At the beginning of the engagement, none of the ships of the enemy carried flags and only put them up later, so as to be able to signify their surrender by hauling them down.

Fired from her mizzen-top. The mizzen is the hindmost mast in a ship. The French rigging was full of Tyrolese riflemen; Nelson himself never allowed his men to adopt this means of picking off the leaders.

His poor secretary. Mr. Scott, to whom Nelson was very much attached.

Hardy. Nelson's sailing captain and lifelong friend.

PAGE 304.—*Done for.* Mortally wounded.

The tiller ropes. Part of the steering gear.

To be rove. To be fitted, to be run through a pulley block.

Had he but concealed, etc. None of his officers dared ask him to remove these badges. He had said on a former occasion: "In honour I won them, and in honour I will die with them". Nelson was dressed, on the day of the Battle of Trafalgar, in his admiral's frock coat, "bearing on the left breast four stars of the different orders with which he was invested".

The cockpit. An apartment under the lower gun deck of a ship of war.

Midshipmen's berth. A midshipman is a petty officer of the Royal Navy who is really undergoing an apprenticeship to fit him to fill the higher positions. The post of honour on a ship of war is on the quarterdeck, that is, abaft the mainmast; the common seamen and ordinary petty officers are said to serve before the mast; their quarters are in the forecastle; to the midshipmen is assigned the space between, or amidships.

Momently. From moment to moment.

PAGE 305.—*Event.* Outcome, issue.

Began to declare itself. Explain.

He is surely dead. Nelson thought that Hardy was dead, and that they were concealing it from him, as they had tried to do in the case of Scott.

That . . . sublime moment. In which it had become evident that the genius of Nelson had overthrown the combined fleets of France and Spain, the moment of death and victory.

Five of the van have tacked. Altered their course to return to the engagement.

Page 306.—*Mr. Beatty.* The surgeon.

PAGE 307.—*Admiral Collingwood.* Nelson's second in command, who had opened the engagement; a distinguished sailor and, in Nelson's words, an "old friend".

Not while I live. Nelson's devotion to duty was so great that not even in the hour of his death could he consent to delegate his duties to another.

Do you anchor. An imperative. Nelson desired the ships to anchor, so as to have time to secure the prizes which he feared might escape or be driven on shore. The order was never carried out, and the result was as Nelson had feared.

PAGE 308.—*The death of Nelson was felt,* etc. The paragraph theme is suggested in the words quoted, and is stated more specifically in the closing sentence.

PAGE 309.—*The general sorrow was of a higher character.* Why higher?

Would have alike delighted to honour. See Esther vi. 6.

Old men, etc. Quoted from Sir Philip Sidney's *Defense of Poesy.*

The usual forms of rejoicing, but they were without joy. Southey frequently uses this mode of enforcing his idea; he makes a statement and then revises or modifies it. Compare in the first paragraph: "England has had many heroes, but never one", etc.

The most signal victory that ever was achieved upon the seas. Note the triumphant rhythm of the expression.

PAGE 310.—*Yet he cannot be said.* Does "he" carry emphasis in the reading of the passage? What is the effect of each rendering? The whole of the concluding passage is conceived in the poetic spirit. It is, in effect, a prose elegy. Note the rhythmical movement and the use of the parallel construction. Compare the whole paragraph with the concluding passages of Froude's *An Elizabethan Seaman,* p. 237.

The chariots and the horses of fire. What is the allusion? See 2 Kings ii. 11.

A mantle of inspiration. Recall the mantle of Elijah which fell upon Elisha.

The management of the sentences, the propriety and freedom of expression, the simplicity and directness of the language employed, are worthy of careful study.

WATERLOO

This metre was first employed by Edmund Spenser in *The Faerie Queene.*

PAGE 311.—*Belgium's capital . . . chivalry.* A ball was given by the Duchess of Richmond, wife of the British Ambassador in Brussels, on the eve of Quatre Bras.

Beauty and her Chivalry. Note the use of the abstract for the concrete.

Bright. The adjective for the adverb.

Fair women and brave men. Repeats the idea in "Beauty and Chivalry" above.

A thousand hearts. "A thousand", in the sense of "many".

Eyes which spake. A form of metaphor.

Merry as a marriage bell. What figure? Note the use made of contrast, the swift change from joy to foreboding, and then to despair.

Hush! hark! The poet places the reader on the scene. Compare "Did ye not hear it?"

'Twas but the wind. The pleasure seekers try to reassure themselves and to forget their forebodings in a wilder hilarity.

Youth and Pleasure. Is this personification similar to that above, "Beauty and her Chivalry"? If not, specify the difference.

To chase the glowing hours with flying feet. In their rapid movement, the dancers seem to be chasing the hours as they fly; in other words, they are trying to get all the pleasure possible from the passing moment. The lines may contain an allusion to the representation of the Horae on the friezes of the Greek temples.

But hark! The second warning breaks in, and this time not to be disregarded, for now it is not the dull, distant rumble heard before, but a sound that seems to rend the very vault of heaven.

Arm! arm! it is—it is! Note the short, broken utterance indicating excitement, as alarm increases to certainty of impending peril.

PAGE 312.—*Within a windowed niche.* Stanza three is an artistic interruption of the onward movement of the narrative. The change of tone from intense excitement to deep gloom relieves the tension of feeling and fills up for the imagination that pause which must have intervened between the second terrible warning and the moment of action.

Windowed niche. Where a window was set in a thick wall, there would be a recess. The "windowed niche" may be a bay-window.

Sate Brunswick's fated chieftain. The Duke of Brunswick is represented as sitting apart from the festivities, his mind filled with melancholy forebodings of approaching death. Note the archaic use of "sate", in harmony with the tone of the passage.

Death's prophetic ear. There is a common superstition that the veil of the future is lifted to those near to death.

More truly knew. Their disbelief only confirmed his conviction.

Which stretched his father on a bloody bier. Notice the details given; the Duke of Brunswick does not merely recall the fact that his father fell, mortally wounded, at the Battle of Auerstädt; but in his vision he sees him as he lay upon his bier.

Roused the vengeance blood alone could quell. Could satisfy. Nothing but the blood of his enemies could avenge his father's death.

Foremost fighting, fell. Note the alliteration.

Ah! then and there. In this stanza, the thread of the narrative is taken up again. Notice the accumulation of details at the opening to indicate the flurry of distress and anxiety, and the two effective contrasts—"And cheeks all pale", etc., "Since upon night so sweet", etc.

Those mutual eyes. Compare "to eyes that spake again".

And there was mounting, etc. The high-pitched excitement of tone is resumed in this and the next stanza. The hurry of the action is indicated, not by the language alone, although it is well calculated to suggest this, but also by the rhythm. Note, in line one, the position of the cæsura, the succession of sibilants, and the succession of unstressed syllables. Note also the carrying on of the construction from line to line in stanza six.

And the deep thunder peal on peal. Explain the construction.

PAGE 313.—*And near.* Note the effect of introducing the sounds of the distant battle heard above the beat of the drum calling to arms, as intensifying the picture of hurried and tumultuous action.

Ere the morning star. At a time when the city would naturally be wrapped in slumber. The scene of wild alarm is concluded in this stanza by the picture of the citizens, untimely aroused, thronging into the streets, some dumb with terror, others voicing in whispers their deadly fear of the approach of the foe.

Cameron's gathering. The war-song of the Cameron Highlanders.

Lochiel. Cameron of Lochiel.

Albyn's hills. Albyn, or Albion, is the hilly land of Scotland.

Heard, too, have her Saxon foes. The Camerons supported the pretensions of the Stuarts. They were at Culloden. See note on "Evan's", below.

Noon of night. However beautiful this expression may be, it does not appear here in an appropriate setting. No doubt "the dead of night" was rejected as hackneyed, but it would have more fully conveyed the idea of horror and alarm.

Pibroch. "A Highland air suited to the particular passion which the musician would either excite or assuage." —JAMIESON The pibroch is generally a war-song.

Thrills savage and shrill. Notice how the meaning is brought out by the sound of the words.

But with the breath . . . clansman's ears. The constructions are awkward, although the meaning is sufficiently clear. The sound of the pibroch stirs the military ardour of the Highlanders, through the memories it evokes of an heroic past.

So fill. "Fill" seems here to be in the passive or middle voice.

Which instils. Perhaps to be rendered "which the stirring memory of a thousand years instils."

Evan's, Donald's. Sir Evan Cameron fought with distinction at Killiecrankie, 1715; his grandson Donald, espousing the cause of the Young Pretender, was severely wounded at Culloden in 1746.

And Ardennes, etc. Note again the change of tone. What is the present mood of the poem?

Ardennes (Ar'den). A wood (Soignies, or Soigny), which lies between Brussels and the field of Waterloo, is so named by the poet because of "its association with nobler memories than those of war". The forest of Ardennes proper lies on the borders of France and Belgium; it is the scene of Shakespeare's comedy *As You Like It.*

Dewy with Nature's tear-drops. By a beautiful fancy the poet conceives of the forest as grieving over the brave men now passing through on a road by which they will return no more.

If aught inanimate e'er grieves. Does the reservation here strengthen or weaken the idea expressed?

PAGE 314.—*Which now beneath them.* Supply the ellipsis.

But above shall grow in its next verdure. Rearrange, and supply omitted words.

In its next verdure. Replace by an adverbial clause. Note the fulness of the imaginative content in the contrast.

Fiery mass of living valour. The metaphor is suggested by the lava stream pouring down upon the plain beneath, or possibly from an advancing conflagration.

Burning with high hope. Is a continuation of this metaphor.

Moulder. Crumble into dust.

Cold and low. With all its fires quenched. In contrast with "burning with high hope".

Last noon, etc. The concluding stanza of the poem in the first five lines makes the action pass again in panoramic view before the reader. A veiled momentary glimpse is given of the battle, and then the cloud is removed, to expose to full view the frightful carnage.

Beauty's circle. Explain.

Battle's magnificently stern array. There is a noble eloquence in this line. Note the retarded rhythm to suggest the stern and magnificent grandeur of the scene.

Thunder-clouds close o'er it. Explain.

Which when rent. And when these are rent; the construction would lead us to expect a verb as predicate to "which", "which when rent (reveal that) the earth, etc."

With other clay, which her own. The contrast is neat, almost to the point of artificiality, perhaps even to such an extent as to detract from the "seriousness" of the line. Compare "the grass which now beneath them", etc., above.

One red burial blent. The fierce enmities and bitter revenges are become as naught.

Why does the poet avoid all description of the actual engagement? What is his main purpose in the poem? In what respects does the poem resemble Aytoun's *Edinburgh After Flodden?*

ODE WRITTEN IN 1746

PAGE 315.—*How sleep.* How well they sleep. Compare *England's Dead,* Book III, p. 258, for the same sentiment.

The brave. Here, those who have died in their country's cause.

Who sink to rest. A euphemism for death, in harmony with the general conception of the poem.

When Spring. The inevitable personification; the usual artificiality of the figure is veiled here by the rich and suggestive beauty of the picture presented, that of a lovely female figure kneeling in sorrow beside the grave of the honoured dead, which she decorates with flowers, while all around lies the desolation of winter.

With dewy fingers cold. The reference is to early spring.

Than . . . trod. Than any which has been the theme of poet's song.

By fairy hands . . . sung. These lines represent the nation's grief.

There Honour comes. Why is Honour represented as "a pilgrim gray"?

Freedom shall, etc. The spirit of Freedom comes to linger near the graves of those who have died in her cause. Distinguish between "pilgrim" and "hermit".

Observe that the concluding lines of the poem express an idea wholly fanciful.

BALAKLAVA

For other accounts of this battle see Fitchett's *Fights for the Flag,* and Grant's *British Battles on Land and Sea.*

The selection is an extract from a letter from Sir William Howard Russell, sent immediately after the battle, October 25th, 1854, to *The London Times,* to which he was special correspondent. It may be found in Chambers' *Cyclopædia of English Literature* (1881); Volume II, p. 620.

The Charge of the Light Brigade, in Book III, p. 123, is partially based on this letter.

PAGE 316.—*Balaklava.* Is at the southern point of the Crimea, Sebastopol a little to the north-west, Inkerman to the north-east.

Pursuing the Turks. The Russians had driven the Turks from their outworks in upon their second line of defence, the Highland Brigade.

Sabres. A broad, heavy, cavalry sword. The cavalry were in the valley below.

Drew breath. After their pursuit of the Turks.

The ground flies. Explain.

That thin red streak. The Ninety-third Highlanders.

Down goes that line of steel. The muskets are brought to the firing level.

Down goes . . . and out rings. What rhetorical device is employed?

A rolling volley. The sound of the firing would last a few seconds, as the sound from the farthest end of the line would take some time to reach the ear.

Minié musketry. So called from the inventor.

Our batteries above. Make a sketch plan of the battle.

PAGE 317. *The bursting of the wave.* Develop the metaphor.

Gaelic. Highland. The frowning rocky Highland coast is taken to suggest the stern and stubborn courage of the Highland Regiment.

Open files. Scatter.

Altered their formation. Explained by Sir Colin's statement.

Sir Colin Campbell (1792-1863). Served in the Peninsular War and in China, India, and the Crimea. He

afterwards distinguished himself in the suppression of the Indian Mutiny.

Muscovite. Muscovy is another name for Russia.

The whole preceding paragraph is in the nature of a parenthesis.

His massive squadrons. The heavy cavalry brigade.

Corps d'élite (Kor-dā-lēt'). A select troop, judging from their rich uniforms.

PAGE 318.—*They came in sight.* The British cavalry, being concealed behind the ridge (see above), would neither see the Russians nor be seen by them until the latter had reached the summit.

The shock of battle. Note throughout the vigour and force of the expressions.

Zouaves. Certain French Light Infantry Corps, originally organized in Algeria.

The boxes of a theatre. Compartments in a theatre, partitioned off, which afford the best view of the stage.

Canter . . . trot . . . halted. Gradually diminishing, instead of increasing their pace, as they would have done had they thought it necessary to get the advantage of added impetus in the charge.

They evidently despised . . . but their time was come. Note the effective way in which the contrast is pointed by the cutting directness of the short phrase above quoted.

Greys. A famous Scottish cavalry regiment, recently disbanded. So called from the colour of their horses.

Gather way. Reach full speed.

Quite space sufficient. This must refer to the space between themselves, and not, as the language suggests, to the space between them and the Russians.

PAGE 319.—*The Russian line brings . . . threatens.* Account for the odd mixture of singular and plural verbs. The Russian line, being double the length of the British, endeavours to make an attack on the British flank; this manœuvre is met by the Greys in their line of advance.

As lightning flashes through a cloud. What figure of speech?

The noble hearts. Metonymy.

PAGE 320.—*Sheer steel and sheer courage.* "Sheer" indicates that their sole reliance lay in "steel" and "courage". They were far inferior in numbers.

Had appeared right at the rear of the second mass. Had broken through the second line of Russians.

It appears that. Suggests that the correspondent is only giving a version of the story. He does not vouch for its fact.

Had not gone far enough in front. When the Russian cavalry had fled before the charge of the Scots Greys and the Enniskilleners. The Light Brigade, which was drawn up on their left (see first paragraph), had advanced some distance, but not far enough to meet the views of Brigadier Airey.

Lord Lucan, with reluctance. Lord Lucan interprets the order "to advance his cavalry" to mean "to advance them upon the guns of the enemy".

PAGE 321.—*It is a maxim of war,* etc. The paragraph shows the nature of the strategic error made in ordering the "charge".

The effect is only instantaneous. The cavalry are intended only to break up the enemy's formation and to hold the guns taken until the infantry immediately supporting them can come up to take possession.

Being most dangerous. A front attack is easily met by a cavalry charge; the attack on the flank cannot be so met; hence the necessity of squadrons in column, that is, in bodies narrow in front, but deep from front to rear.

Redoubt. A temporary fortification.

PAGE 322.—*And far indeed.* A weak and lumbering addition to the effective beginning of the sentence.

Than by those who beheld these. Awkward. Supply the words necessary to complete the construction.

Rushing to the arms of Death. Develop the meaning of this vividly descriptive metaphor.

Thirty iron mouths. Thirty cannon.

Steeds flying wounded or riderless across the plain. The line is Homeric.

Russians had laid. An expression signifying placing in position and aiming a large gun.

PAGE 324.—*Grape and canister.* Shot put up in cases, which burst on being discharged.

At thirty-five, etc. How long had it taken to accomplish the havoc described?

FUNERAL OF WELLINGTON

This is the first of Tennyson's Laureate Poems. The Duke of Wellington died in his eighty-fourth year, September 14th, 1852. The *Ode on the Death of the Duke of Wellington,* from which this is an extract, was published on the day of his funeral. He is buried in the crypt of St. Paul's Cathedral, where also lies the body of Lord Nelson.

PAGE 324.—*Who is he.* The poet makes the shade of Nelson ask the question.

Like an honour'd guest. Explained by what follows.

Breaking on my rest? Nelson complains that his rest is disturbed, and so furnishes occasion for the eulogy that follows.

The greatest sailor . . . the greatest soldier. Review the career of each of these. That of Wellington is outlined in the complete poem, from the day when, at Assaye, in Hindustan, in 1803, with a force of less than five thousand men he defeated thirty thousand of the enemy, to that day when, at Waterloo, Sunday, June 18th, 1815, he saved Europe by the overthrow of Napoleon Bonaparte.

Nelson is referred to in the poem in these words:

> O saviour of the silver-coasted isle,
> O shaker of the Baltic and the Nile.

PAGE 325.—*His foes were thine.* Both had engaged in the world struggle with Napoleon.

Our gorgeous rites. The splendid funeral ceremonies.

Nor ever lost an English gun. The line is historically true, although he had been compelled to abandon some guns in the Pyrenees which he afterwards recovered.

Remember him. Addressed to the English nation.

He bad you guard the sacred coasts. Wellington was warden of the Cinque Ports. In his reports to the British Government, he insisted on the necessity of strengthening the defences of the southern coast.

Your cannons moulder on the seaward wall. Reproaches the neglect of the warrior's advice.

In your council-hall. The Duke of Wellington had been Prime Minister, succeeding Canning in 1828.

Who never sold the truth to serve the hour. His statesmanship though honest, was unpopular; he was no opportunist.

Nor palter'd with Eternal God for power. To palter is to trifle; the meaning is—he persisted in the course he believed to be right, regardless of his personal popularity.

Let the turbid streams of rumour flow. Paid no heed to his slanderers. Explain the metaphor.

Babbling. Explain.

Rife with rugged maxims. Full of homely truths.

Hewn from life. Derived from hard experience.

PAGE 326.—*Freeze with one rebuke . . . right.* His patriotic singleness of purpose brings shame upon statesmen and politicians who fail to imitate it.

England's Alfred. Alfred the Great.

Whatever record. Compare him in this respect with his great predecessor, the Duke of Marlborough.

Tennyson's reverence for Wellington was very great. He refused an introduction to him through diffidence in his own merits. He wrote the *Ode,* not so much in performance of his duties as Poet Laureate, as through genuine admiration of the man.

IN A CAVE WITH A WHALE

The *Cachalot* was, as the name implies, a whaler, cruising in the South Pacific in the vicinity of New Zealand. The Islands of the Tonga group are mentioned by Bullen in his *Creatures of the Sea* as favourite resorts of the hump-backed whale, and a fine description of this variety is given in that book. A good description of the hump-backed whale is also given by Sturgeon Stewart in the *Canadian Magazine,* October, 1909.

PAGE 326.—*To pall.* The previous lack of excitement furnishes a good background for the exciting story which follows.

Encountered. Scarcely the appropriate word; one encounters a foe, a difficulty, and an obstacle, but "meets with an adventure". Why is "met with" rejected.

A spout. The dense column of moisture-laden breath ejected by whales upon rising to the surface.

Folly to follow them. In deep water, the whales, when struck by the harpoons, dive to great depths, drawing with them the thong. Their opportunities of escape would be much greater in the open sea than near the land.

It opened. Nautical for "came into view".

Put the helm up. Indicates that they were sailing, not rowing. To put the helm up would bring the boat before the wind, so that she ran with the wind astern, or nearly so.

PAGE 327.—*We paddled along.* After running through the gap under sail they would reach a region of calm, and so the sails would be taken down; "paddled along" here means "rowed slowly"; compare, "placid manner".

Looked alluring. An attractive mystery is before them, and the instinct of the explorer is aroused.

Resolved into some most marvellous colour-schemes. Due to the prismatic effect of the water on the sun's rays.

PAGE 328.—*Diffused light.* Not due to direct rays, but reaching the cavern after being reflected again and again, and so weakened.

Contour. Outline.

As our pupils enlarged. Explain.

Gave back. Gave itself back; re-echoed.

Massy walls in a series of recurring hisses. The sound suggests the sense. Notice the careful skill with which the writer is working up the idea of the increasing nervous tension, due to the stillness, mystery, and gloom of the surroundings. This state of feeling culminates in the

words: "Do what we would, we could not venture to break the solemn hush". With what startling effect the "awful, inexplicable roar" breaks in upon the solemn silences.

Whence the noise came or what had produced it. Explains the rather unsuitable word "inexplicable" above.

Thunderous reverberations. Note again the harmony of sound and sense.

PAGE 329.—*Hearts thumping . . . bosoms.* This seems homely after the highly wrought passage immediately preceding; and the apologetic "Really, the sensation was most painful", is weak, but it at any rate relieves the tension of feeling.

A goodly bull-humpback. Bullen, in his relief, fairly bubbles over with joyous loquacity. He can think now of the odd saying of the old negro and can dress up a modern maxim to correspond with it; his harpooner is now a "gallant harpooner with semi-savage instincts", and the whale is "old Blowhard".

What comparison is instituted to describe the new situation developed by the attack on the whale? What are the points of similarity on which the comparison depends?

PAGE 330.—*Gumption.* Practical common sense.

Radiation of the disturbance. The waves, flowing out in circles from the point at which the whale had played, would drive the boat up against the walls of the cavern.

PAGE 331.—*We shrank together like unfledged chickens.* Serves the double purpose of showing how frightened they were, and at the same time by its humour reassures the reader as to the issue of the catastrophe. It would be very bad art to renew the strain experienced above.

That mountainous carcass fell. Note the emphatic use of "that". Compare with "the confinement of *that* mighty cavern", above.

Carcass. Why does the author employ a word which usually means a *dead* body?

The rebound. The thrust of the water from below against the wall would produce a refluent wave.

A resumption of the clamour. A renewal of the clamour.

The night ebb. Explain.

Leave the premises. Note the humorous touch in these expressions.

Dead or had gone out. The reader is kept in the same state of mind as the adventurers, by the author's concealment of what has already taken place.

PAGE 332.—*The skipper.* The captain of the whaling vessel from which the boat had put off.

The blackness beneath was lit up. For fuller account of this phenomenon and the voracity of the shark see "The Shark" in *Denizens of the Deep.*

Inferno. Hell; a rather vigorous metaphor.

Tartarus. Classical name for the infernal regions, the lowest hell.

PAGE 333.—*Titanic.* The Titans were the twelve gigantic children of heaven and earth, defeated by Zeus and thrown into Tartarus.

Very grieved. "Very" not usually directly attached to the perfect participle; "very much grieved".

THE GLOVE AND THE LIONS

"Lions Street took its name from the building and courts wherein were kept the King's great and small lions. One day whilst Francis I amused himself looking at a combat among his lions, a lady, having let her glove drop,

said to De Lorges: 'If you would have me believe that you love me as much as you swear you do, go and recover my glove'. De Lorges went down, took up the glove in the midst of these famous animals, returned, and threw it in the lady's face and, notwithstanding all the advances she made and all the arts she used, would never see her afterwards."—*Historical Essays upon Paris.*

It will be observed how closely Leigh Hunt has followed his source; and yet with what a wealth of realism he has clothed his descriptions.

A different turn, and more favourable to the lady, is given by Browning in *The Glove,* which the teacher should read.

Stanza one describes the scene in the gallery. Stanza two describes the scene in the pit. Stanza three states the lady's plan. Stanza four tells how the lady's plan worked out.

PAGE 334.—*Hearty.* One who took all the pleasures he could out of life; further explained by "and loved a royal sport".

The court. An inclosed space, the arena.

A gallant thing. Gallant, nearly in its original sense of gay, showy, splendid; compare "gala" day.

Crowning show. Superior to all others.

Valour and love. By metonymy for the lords and the ladies.

Ramped. Reared up on the hind legs. Compare "rampant".

Ramped and roared the lions. What is the effect of the inversion?

Laughing jaws. What is the value of the epithet in amplifying the idea expressed in "horrid"?

Blows like beams. So mighty were their limbs. This expresses their strength, as "a wind went with their paws" expresses the swiftness of their blows.

With sand and mane, was in a thunderous smother. Nothing was distinguishable in the pit but the tawny cloud of dust tossing with the manes of the lions.

Came whizzing. Requires some charity of interpretation.

Good gentlemen, etc. The statement of so obvious a fact is ironical.

PAGE 335.—*King, ladies, lover.* These two lines, expressive of the lady's vanity and selfishness, are intended to justify her humiliation.

Looked on him and smiled. The look and smile were her challenge to him.

"In truth"! cried Francis, "rightly done"! Even the king's justification is scarcely convincing to modern ideas of courtesy.

He rose from where he sat. Indicating that the spectacle was at an end.

No love, etc. Paraphrase. Observe that the concluding lines in each stanza introduce in a slightly different form the next stanzas.

THREE SCENES IN THE TYROL

PAGE 336.—*The Tyrol* (Tē-rōl'). The Tyrol is a province of the Austrian Empire, bounded on the west by Switzerland.

The motive of the three scenes presented in this selection, and sometimes called "The Rescue", "The Run", "The Ruin", is to show forth the justice, long-suffering, and mercy of God. The narrative, with all its dramatic

vividness and picturesque detail, is purely illustrative. The local and historic setting should be treated briefly, so as not to withdraw attention from the pictures presented and their purpose.

Maximilian I (1459-1519), Emperor of Germany, 1493, inherited the Tyrol on the death of his cousin, Archbishop Sigismund. He was extremely fond of hunting and fishing, and was beloved by his people on account of the freedom of his manners. His chief delight was in those feats in which he could display his personal courage, strength, and gallantry. The picture of him presented here is drawn with careful truth.

You are standing. The reader is brought into the scene.

To draw itself. The figure of speech endowing the road with action, vividly depicts the difficult pass.

The River Inn. The Inn flows through the Tyrol into the Danube.

Buttress. Here a projecting precipice. What is its proper meaning?

Throw your head far back. Nothing could better express the idea of great height.

Mark! He loses his footing, etc. Note the short, broken, interrupted expressions. What is the purpose?

The Abbot of Wiltau. Wiltau, a small village in the Tyrol, containing a monastery. The introduction of the Abbot suggests the Divine interposition which saves the Emperor's life. See introduction. How is this idea further worked out?

Imperial destiny. An emperor in mortal peril; the abstract for the concrete.

PAGE 337.—*Crampons.* Irons fitted to the shoes for mountain climbing.

Note the felicity of the comparison for "bounding", "creeping", "clinging", "dropping". Account for the order in which these expressions occur.

Just as. The critical moment is artistically selected.

Kaiser. Emperor. Compare Cæsar, Czar.

Chamois. A kind of mountain goat remarkable for its agility and sureness of foot.

We will, however. The concluding sentence of this paragraph sets forth the author's "motive."

The old pension-list. The Emperor's diary was full of such entries.

Hapsburg. The Imperial House of Austria.

Distinguish a cross. The detail is given to confirm the legend and to connect it with the present. The cross may be intended as a pious acknowledgment that the Emperor was saved by the mercy of God.

The second scene is founded on the following historical facts: The Elector Maurice of Saxony, entering into an alliance with Henry II of France and Albert of Culmbach, raised an immense force against the Emperor Charles V. He marched, in 1552, upon Innsbruck, where the Emperor lay sick. Three thousand Austrians fell before him in the Ehrenberg passes. A mutiny that broke out in the Electoral army gave the Emperor time to escape from Innsbruck, whence he was carried in a litter across the mountains to Villach in Carinthia.

The opening paragraph vividly portrays this night of storm, terror, and mystery. Note how strongly the rhythm of the third sentence makes the accent fall on the emphatic words, "gusty", "howling", "driving", "blinding", "whirling", and "hissing".

Note the suggestion of mystery in "What does *she* see?

and what do *we* hear?" What is the need of mystery and secrecy?

PAGE 338.—*Now wither in a moment before the derisive laugh of the storm.* Note and explain the bold and striking figures employed.

Melée. A mob, here a band of men moving without orderly array.

There is another vision. Compare above, "a vision of a plumed hunter".

Innsbruck. The capital of the Tyrol on the River Inn.

Carinthia. A division of the Austrian Empire east of the Tyrol.

PAGE 339.—*His teeth firmly set.* Suggests the stubborn pride of the great Austrian.

Charles V. Charles V (1500-1558), grandson of Maximilian I. In 1555, after the conclusion of the Peace of Augsburg, worn out with incessant wars and ever-shifting diplomacies, he abdicated in favour of his son Philip.

A stern lesson. The author's point of view is that Charles V, by his oppression of his Protestant subjects, had called down the wrath of God, and that his present sufferings and humiliations and ultimate deliverance were intended as a discipline to bring him to the feet of Him whose "long-suffering would lead to repentance".

Avenger of blood. Allusion to Joshua xx. 3.

Maurice of Saxony (1521-1553). The Duke and Elector of Saxony, who succeeded his father in 1541.

PAGE 340.—*Star of Austria.* His lucky star. He was Archduke of Austria, and believed, in the phrase of the astrologer, "that the star of Austria was ever in the ascendant".

In 1805, the Tyrol, so long nominally a dependency of Austria, but really a free commonwealth, was ceded by

the Archduke John to Bavaria. The Bavarians, ignorant of the temper of the free mountaineers, proceeded to exercise their sovereignty by conscription and by the levying of tribute upon their new subjects. The Tyrolese, inflamed above all by the haughty and arrogant spirit of the Bavarians, rose, in 1809, under Andreas Hofer. Colonel Urede, in command of two Bavarian battalions, supported by a body of cavalry and some field pieces, was utterly routed by the Tyrolese, his artillery captured and, together with the artillerymen, thrown into the river; and although he fell in with three thousand French, under Brisson, he resolved to withdraw with them to Innsbruck, the headquarters of the Bavarian force. "In the pass of Brixen where the valley closes, the French and Bavarians suffered immense loss; rocks and trees were rolled on the heads of the appalled soldiery, numbers of whom were also picked off by the unerring rifles of the unseen peasantry."

His own will is his sole adviser. The impious arrogance of Napoleon is illustrated by the following familiar anecdote: When reminded that "Man proposes, but God disposes", he replied, "I both propose and dispose". Divine justice is here vindicated in the summary and terrible punishment inflicted upon him by the annihilation of his hosts.

The Upper Innthal. The upper valley of the Inn.

Prutz. Where the Inn is crossed by bridges.

PAGE 341.—*The angry remonstrance.* Note that the writer ascribes his own feelings to inanimate objects.

All else is still as a midnight sleep. Note the contrast.

Their living wings above the gilded eagles. An omen of the issue.

Countersigned. Signalled back.

Uncoiled. Develop the various points in the metaphor.

The same disaster as that recounted above befell Burscheidt later, on August 8th, 1809, at the Bridge of Pontlatz.

The selection at the foot of page 342 is from Tennyson's *In Memoriam,* Canto cxiv.

The poem, while it deprecates any attempt to limit the scope of human inquiry and investigation in the search of knowledge, still insists that, unless knowledge be guided by wisdom, it may be rather a curse than a blessing.

Who shall fix her pillars? "Wisdom hath builded her house, she hath hewn out her seven pillars."—Proverbs ix. 1.

Not the first. Wisdom is the first. Knowledge the second.

If all be not in vain. If there is no higher truth than Knowledge can reveal, then is the saying justified: "Vanity of vanities, all is vanity".

The younger child. Knowledge.

MARSTON MOOR

Compare this spirited ballad with Macaulay's *The Cavalier's March to London,* which opens "To horse! to horse! brave Cavaliers". Macaulay's poem represents the cavaliers as bloodthirsty, ruffianly, riotous, and licentious. Even courage is denied them as a virtue, in his *Naseby.* The picture here presented of a gallant cavalier who loves his home better than the courts of Kings, who goes forth to battle like a knight of old bearing the token of his true love—his sweet and noble wife—and who fights to the last extremity when all is lost, presents a truer, certainly a nobler, view of men whose gallantry and self-sacri-

fice history has never challenged. Macaulay has drawn his picture from "the braggarts of the court! the bullies of the Rhine!" to whom he refers in *Naseby*:

The furious German comes, with his clarions and his drums,
His bravoes of Alsatia, and pages of Whitehall.

and has forgotten the stately, accomplished, and gallant cavaliers who staked life and fortune in the royal cause. Among these may be numbered men like Sir Bevil Grenvil, Sir Ralph Hopton, Sir John Trevanion, and Sir Nicholas Slanning.

PAGE 343.—*Sir Nicholas.* The name may have been suggested by that of Sir Nicholas Slanning.

Lucas and Rupert. Royalist leaders in the Civil War. Prince Rupert, the King's nephew, led the Royalist forces at Marston Moor, July 2, 1644. For the conspicuous part he played in the war see Green's *Short History of the English People.*

White Guy. The war-horse of Sir Nicholas.

The raven whets his beak. An omen of slaughter.

The narrow turret-stair. The ladies of the olden times are represented as fashioning their delicate embroideries in the seclusion of the lofty castle turrets.

As she traced the bright word "Glory". Note the contrast between her work and her thoughts.

PAGE 344.—*Wench.* Here the word is expressive of tenderness, the modern sense is an example of "deterioration".

Skippon and Pride. Leaders of the army of the Parliament.

Fairfax. He was at heart a Royalist, but was forced into the Parliamentary ranks by the King's perfidy and excessive courses. Even after being made Commander-

in-chief of the Parliamentary Army, he never desired the utter overthrow of the King. The language used here, natural enough in the mouth of a Royalist, does little justice to this great and patriotic leader.

Oliver. Oliver Cromwell was looked upon by the Royalists as an utter hypocrite. It may be conceded that he made religious fanaticism a weapon of war.

The braggarts . . . Rhine. The author concedes that there were in the ranks these two classes of adherents unworthy of the Royalist cause.

Stout. Brave.

Langdale. Sir Marmaduke Langdale commanded the Royalist cavalry of the Northern counties at Marston Moor and Naseby.

Astley. Sir Jacob Astley, leader at Stow, in 1646, of the last Royalist rally.

Newcastle. The Earl of Newcastle had mustered the King's forces in Northumberland and secured York for his cause throughout the war.

The German boor. Prince Rupert had slipped past the forces of Fairfax into York, and might have lain there in safety. The line suggests the feeling of envious dislike entertained by the English Royalists for Prince Rupert as one who had usurped a post which should have been theirs.

PAGE 345.—*And now he hums a stave, And now he quotes a stage-play.* Why are these interjected? What characteristics of the cavalier are indicated?

Belial. Satan. By the Roundheads the Cavaliers were called "The Sons of Belial" for their godless gayety.

I would, etc. What characteristics of Cromwell are brought out in this speech?

PAGE 346.—*Old Hubert.* The suggestion is that only the aged warder had been left to guard the walls, all the rest having followed the gallant Sir Nicholas to the wars. How is the warder's affection for his master shown here?

Thew. Muscles and sinews.

Quantum suff. Quantum sufficit—enough. The humorous gayety of the demand shows the unconquerable spirit of the knight.

Make a shift. Manage in some way or other.

Part with boots and buff. Before I die.

Buff. The soldier's jerkin.

In merry Paris. Whither many of the cavaliers retired after the conclusion of the war.

Axe and rope. Execution.

PAGE 347.—*Lenthal.* Who had been Speaker of the House of Commons when Charles demanded that Pym should be delivered to him.

Peters. Hugh Peters, leader of the "Independents" in the parliament.

Note the frequent use of alliteration and the other rhythmical devices recurring so frequently throughout the poem.

LONDON

From what various points may the city be best viewed? What is the character of each view? What is the extent and population of the city? What causes have led to this vast growth? What fixes the limit to its further extension? What is the subject of the last paragraph?

PAGE 347.—*The most impressive approach is now by the river.* The first sentence refers to the first half of the last century, the days of the stage-coach.

Not a city but a province. Explain.

The Monument. Near London Bridge, built by Sir Christopher Wren to commemorate the great fire of 1666.

Vastness and multitude. Distinguish, and show how each applies here.

PAGE 348.—*Hampstead and Highgate.* Suburban districts to the north of London.

Babylon. The largest city of antiquity, built on both sides of the Euphrates River, B.C. 2600, in the form of a square fifty-six miles in circuit.

Parsi. The Persian inhabitants of India.

Lascar. An East Indian native sailor.

The great Place of Tyre. Tyre and Sidon were the two great commercial cities of the Phœnicians. Tyre was built partly on the coast and partly on an island.

But pile Carthage on Tyre. Tyre, Carthage, Venice, and Amsterdam occupied successively in the commercial world the position which London holds to-day. Carthage was a colony of Tyre.

PAGE 349.—*Put money in your purse.* Iago's oft-repeated phrase in *Othello.*

Cosmopolitan city. A city of all nations.

Paris, Berlin, etc. What governs the order of arrangement?

The precarious tenure. The writer has in mind a possible successor to London itself.

Commissariat. The food supply department, generally of an army.

PAGE 350.—*Scamping.* Dishonest and careless workmanship.

The sonnet at the end was composed upon Westminster Bridge, September 3rd, 1803. The points which impress the poet are the majesty of the city, as it lies clothed in

the beauty imparted by the first rays of the rising sun, its smokeless silence, and freedom from the stress and turmoil of the day. The whole poem derives much of its force and beauty from its underlying contrast of the scene with that which London presents by day.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

Of this poem, Browning says: "I wrote it under the bulwark of a vessel, off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York' then in my stable at home". The poem has no foundation in fact; it is simply the expression of delight in rapid motion. The route followed may easily be traced on the map of Belgium. They go north-easterly to Lokeren, then keep due east to Boom, and then more south-easterly to Aershot, about ten miles from Louvain. They probably passed between Hasselt on the one side, and Looz and Tongres on the other, riding straight across country to Aix-la-Chapelle. The ride can hardly have been less than one hundred and thirty miles.

The poet imagines three riders hurrying on a secret mission from Ghent to Aix-la-Chapelle in Rhenish Prussia on the Belgian frontier, during the period of resistance to Spanish rule in the Netherlands, in the sixteenth and seventeenth centuries. Examine this poem in detail to discover how the ideas of haste, secrecy, and speed are brought out. Name the three riders.

PAGE 351.—*The watch.* The warder of the gate.

Speed! echoed the wall. Note the accuracy of detail, only the last word is echoed.

Postern. A small covered gate in a fortification, usually in the flank of the bastion.

Midnight. Deep darkness.

PAGE 352.—*The great pace.* The speed of the horses and their long stride are both included in the meaning.

Never changing our place. Keeping side by side.

Pique. The pommel of the saddle.

Nor galloped less steadily. These movements on the part of the rider would have thrown any steed but the gallant Roland out of his stride.

Yellow star. The morning star. Why yellow?

Against him the cattle stood black. A fine bit of realistic description. Why did they look "black"?

PAGE 353.—*At last.* Suggests the anxiety of the rider as to his horse's plight after so fierce a ride.

Each butting away the haze. Suggests in one phrase the stubborn gallantry of the horse and the thickness of the mist through which they were galloping.

As some bluff river headland. Bluff, high and steep. Note the simile.

And his low head and crest. What are the objects of the verb "saw" above?

One eye's black intelligence. A poetic and beautiful rearrangement for "one intelligent black eye".

His own master. Suggests affection and fidelity.

Spume-flakes. Flakes of foam from his horse's mouth.

Fierce lips. Suggests the horse's indomitable spirit. The whole description is unsurpassed in careful detail and wealth of suggestion.

Dirck groaned. At the failure of his horse.

Roos. Name of Dirck's steed. Joris tells him (Dirck) to drop out of the race, and they would send back assistance from Aix.

For one heard, etc. A vivid picture of a spent horse falling under its rider.

PAGE 354.—*The broad sun,* etc. The intense heat adds to their distresses, but the sight of the spires of Aix, and the anticipation of their reception there, renew their courage.

Rolled neck and croup over. That was a magnificent horse which could gallop to its last gasp. Compare with the fall of "Roos" above.

To bear the whole weight of the news. Paraphrase so as to bring out the suggested meaning.

The news. News, presumably, that reinforcements were on the march to the relief of Aix.

PAGE 355.—*Buff-coat.* A coat made of ox or buffalo hide, often heavily padded, worn as a part of the defensive armour of the period.

Holster. Leather cases for pistols, fitted to the fore part of the saddle.

Any noise. To draw the horse's attention from his distress.

All I remember. He reaches Aix utterly exhausted and half unconscious.

Burgesses. Citizens.

Pronounce Lokeren (Lō'ke-ren), Düffeld (Dif'feld), Mecheln (Mek'eln), Aershot (Air'shot), Hasselt (Häs'selt), Tongres (Tōn'gr), Looz (Lōz), Ghent (g hard).

Note throughout this poem the employment of imitative harmony to represent the galloping of horses, the abruptness of expression to suggest speed, and the careful detail of the pictures presented. Compare Longfellow's *Paul Revere's Ride.*

AN INCIDENT OF THE FRENCH CAMP

The incident is historical, except that the hero was not a boy but a corporal in the French army; and that Napoleon remained on horseback throughout the whole day, having been slightly wounded in the foot.

PAGE 356.—*Ratisbon.* A town commanding both banks of the Danube River. Napoleon believed that if he could defeat the Archduke Charles and capture Ratisbon he would ensure his ultimate mastery of the whole of Europe. His exultation after the victory was boundless and was expressed in a letter issued in the intoxication of success to his army and the Rhenish princes.

With neck out-thrust. The attitude was, judging by his portraits, a favourite one.

You fancy how. What is the purpose of this parenthesis?

My plans that soar. See introduction.

Lannes. Field-marshal Lannes, distinguished at Mantua, at Saragossa, and at Ratisbon. A gallant and generous soldier. He died on May 25th, 1809, from a wound received after effecting the passage of the Danube near Vienna. Napoleon is said to have exhibited unusual emotion as he took leave of his dying general.

Waver at yonder wall. The French were repeatedly forced to retire, when endeavouring to scale the wall; till Lannes grew impatient, seized a ladder, and led his men over the walls.

Held himself erect. Unable to stand without support, he was yet unwilling to spoil the supreme triumph of the moment by any sign of his own weakness.

PAGE 357.—*Flag-bird.* The ensign of Napoleon was the Roman eagle.

Vans. Wings.

Smiling. Happy to die at the feet of the great Napoleon. Note how "his chief beside" suggests this.

BRITISH COLONIAL AND NAVAL POWER

The teacher should give some sketch of the expansion of the naval power of Great Britain and of her responsibilities as keeper of the high seas.

PAGE 358.—*That great centre of commerce.* The Mediterranean.

The Phœnician. The Phœnicians were the greatest commercial nation of antiquity. They established colonies in nearly all parts of the Mediterranean, the most famous of these being Tyre, Sidon, and Carthage.

The Pillars of Hercules. Mount Calpe in Europe, and Mount Abyla in Africa, now the Rock of Gibraltar and Ares' Hill. Hercules, in his travels to find the oxen of Geryon, is said to have raised these mountains as monuments of his journey and inscribed on them the words, *Ne plus ultra,* meaning "There is nothing beyond".

Death-grapple. See note on p. 143 (*A Roman's Honour,* Book III).

PAGE 359.—*Come to points.* As Cape Horn, Cape Comorin, and the Cape of Good Hope.

The Cross of St. George. The flag of Great Britain and Ireland has been, since the Act of Union in 1800, the Union Jack, made up of the crosses of St. George, St. Andrew, and St. Patrick, the patron saints respectively of England, Scotland, and Ireland. St. George was a prince of Cappadocia, who suffered martyrdom under Diocletian in 303 A.D. for having torn down an edict of the Emperor against Christians. The legend usually associated with his name is the rescue of the princess from

the dragon. See "St. George and the Dragon" in Percy's *Reliques.* Representations of the Union Jack at different periods are given in Barlow Cumberland's *History of the Union Jack,* 3rd edition, revised.

Gibraltar. Gibraltar commands the entrance to the Mediterranean and is the strongest fortress in the world. It has a permanent garrison of seven thousand men.

Malta. The naval and coaling station on the route to India, with a garrison of ten thousand men. It commands the passage between Sicily and Africa.

Aden. Near the southern entrance to the Red Sea on the north coast of the Gulf of Aden is a strongly fortified coaling station for the British fleet.

In the narrow strait. The Straits of Babelmandeb, or "Gates of Tears", so called on account of the number of ships wrecked there.

This rock England holds. Note the emphasis given by the short, inverted sentence.

PAGE 360.—*Socotra and Kouri.* (Sō-kō'trä) (Kō'rē) Off Cape Guardafui (Gwär'dä-fwē).

A retaining fee. Or retainer. It is a fee given to legal counsel to secure their services or prevent them being secured by others; here the word is used in the latter sense.

As we sail, etc. The paragraph gives a vivid picture of the bustle and activity of the China Sea.

Farther India. The name usually applied to Burma, Siam, the Malay Peninsula, and French Indo-China.

The spices of the east. Pepper, cloves, nutmegs, etc., are collected at Batavia, the capital of the Dutch Indies, and exported thence to Europe.

England, France, Holland. The 1908 Map of the World, issued under the direction of the Minister of the

Interior for Canada, shows the territorial interests of each of these powers in the Eastern Seas, and the marginal notes on it supply information as to the rich variety of their products. It is evident at a glance that the Malaysian Archipelago is principally in the hands of the Dutch.

The clumsy junk. The junk is a broad, flat vessel, propelled by clumsy sweeps or still more clumsy sails.

Darting canoe. These canoes sometimes contain a score or more of paddles.

Malacca Strait. Between the Malay Peninsula and Sumatra.

Singapore. At the southern extremity of the Malay Peninsula, ceded to the British Government, in 1824, by the Sultan of Johore. Its splendid harbour was strongly fortified at the expense of the colony itself.

PAGE 361.—*Labuan* (Lä-bu-än). Close to the coast of British Borneo.

Hong-Kong. Near the south-east coast of China. The island, eleven miles long and from two to five miles wide, is situated at the mouth of the estuary of the Canton River. It was ceded to Britain after the Chinese war of 1841.

Pushed out. As though nature had assisted England in her scheme of colonial advance.

The Englishman's constitution. The climate is, especially in the north, very similar to that of England. New Zealand, on account of many additional similarities, is sometimes called the "Britain of the South".

Six hundred miles. This should be 1,200 miles.

PAGE 362.—*Norfolk Island.* About 200 miles to the north; and the Auckland group is the same distance to the south.

Is this all that can be said. Sharply reverts to the main subject. One is apt to forget its value as a great naval depot in the contemplation of its beauty.

In connection with this lesson Parkin's *Round the Empire* should be consulted by the teacher and portions of it read by the class.

ENGLAND, MY ENGLAND

The first stanza of the poem furnishes a pretty complete model for all the rest, and the variations are worked out with poetic spirit and skill. This applies especially, of course, to the first four and the last two lines of each stanza.

The expression of love for, and devotion to, England is deep and impassioned.

The central thought, that England is the special instrument of Divine Providence, appeals to a sentiment which has been growing in force since the time of Elizabeth, and which is the source of a good deal of our national pride.

PAGE 363.—*What have I done for you?* Express this idea in assertive form.

Austere. Removed from all that is mean or trivial; full of the vision of destiny.

Where shall the watchful sun . . . done. Paraphrase.

Agen. So spelled by the poet to rhyme with "men".

As come forward. As volunteer for service against fearful odds—one to ten.

Take and break us. A sublime expression of willing sacrifice.

PAGE 364.—*Life is good, and joy runs high,* etc. The lines have in them the joy of triumph over death because of the glory of the sacrifice.

Teeming destinies. Represents England as mistress of the world's future and leader of the onward march of the ages.

You could know nor dread nor ease. Even though the powers of evil were arrayed against her, she would neither fear nor hesitate to encounter them.

Fierce old Sea's delight. The ocean itself is represented as rejoicing in a power as mighty and tameless as its own, yielding a willing submission to such mighty power.

The ancient Sword. "The sword of the Lord and of Gideon." Judges vii. 20.

Note how the opening personification of England concentrates and intensifies the emotion.

A GOOD TIME GOING

Holmes' kindly spirit, his sweet reasonableness, his penetrating humour, his lucidity of diction, and facility of phrase, are evidenced in this poem.

PAGE 365.—*Singer of the coming time.* Refers to Mackay's poem *There's a good Time Coming.* All his poetry is optimistic and inspiring.

The holly-leaf. In *The Vision* the Scottish muse appears to Burns adorned with the holly leaf:

> Green slender leaf-clad holly boughs
> Were twisted gracefu' round her brows.

Ayrshire's peasant. The peasant poet Burns was born and spent his earlier days in Ayrshire.

His feet among the English daisies. A fine and delicate appeal to the poet's love of home.

For other eyes. They were taking leave of him at the banquet, and were not to accompany him to the steamer.

Cloudy pillar. Smoke and steam from the engines.

The second stanza thus gives effective glimpses of his departure and the voyage.

The third stanza contains the poet's rebuke to those of his fellow-countrymen whose pride in their own vast heritage leads them to despise the "little mother isle". He reminds them of Britain's glorious past and her achievements in the cause of Freedom. The personifications employed lend vigour and life to the ideas, and the stanza closes in heroic strain:

> **And Britain keeps her noble dead**
> **Till earth and seas and skies are rended!**

PAGE 366.—*Some arm as stout.* As stout as the forest boughs.

Heaven-kissed brow. To the sunshine-bathed tops of the English hills.

Her valour's life-blood runs in roses. The red colour of the English roses is represented poetically as fed by the blood of her warriors.

Nay. Account for the use of this particle here.

Their florid pages. Western journalism was remarkable for an extravagance of expression often ridiculous.

One half her soil, etc. By an extravagant hyperbole one half the soil of England is represented as made up of the dust of her mighty dead. These lines are, with rare humour, suggested by the poet as suitable to a western literary taste.

The poet then in his own graceful way proceeds, in the last stanza, to pay a tribute to the valour and beauty of the "little mother isle".

We have throughout a graceful, neatly turned, after-dinner speech in poetic form, in which the poet exhibits a rare craft in oratory. The effect of such a poem in bringing to a better understanding the two great branches of the British race cannot be overestimated.

INDIAN SUMMER

Compare with Bryant's poem, *Autumn Woods,* p. 103. Note the differences of treatment and mood. It will be observed that each stanza of this poem deals with one specific subject. What is the subject of each stanza?

In the first stanza, care should be taken to fix the relations of the prepositional phrases. The meaning is suspended so long that the reader is apt to lose track of their bearing.

PAGE 369.—*The cloudless snowy white.* Account for the employment of the dash after "white" in stanza one and after "air" in stanza two.

Winter's lovely herald. Indian Summer.

Ice-crowned giant. Winter.

PAGE 370.—*We see a second forest.* Explain.

At his vessel's bow. Imperfect rhyme.

Like swan that sings her own sad story. The swan was supposed in popular superstition to "sing but once, and that before her death". As a matter of fact, the swan never sings at all.

Oh, it is a peerless even. A spontaneous expression of deep delight.

Note throughout the poem the richness of the colouring and the wealth of detail in the pictures presented.

THE SKYLARK

The poem gives expression to the longing, felt at times by every human heart, for escape from anxieties and cares to a freer, purer air in the wild solitudes of nature.

PAGE 373.—*Blithesome.* Compare Shelley's "Hail to Thee, blithe Spirit".

Cumberless. Care free.

Matin. A matin is a morning hymn.

Moorland and lea. What is the exact meaning of these words?

Wild . . . loud. Notice the position of the epithets. Why so placed?

Love gave it birth. Compare with Wordsworth's "that love-prompted strain".

Thy love is on earth. Compare Wordsworth's *To a Skylark.* "'Twixt thee and thine a never-failing bond."

Fell. A rocky, barren hill.

Sheen. Shining; contrast this use with the sheen of their spears in *The Destruction of Sennacherib,* p. 56.

The red streamer. The crimson tints in the east that herald the dawn.

Musical cherub. Compare Shelley's line quoted above. What characteristics impress both poets, when the bird to them becomes a spirit?

The gloaming. For the associations which this time of evening has for the poet, see his song *When the Kye Come Hame* and notice the similarity of ideas.

WHAT IS WAR

In the first paragraph, Bright defines war as the greatest of all crimes. In the second, he shows that nothing is to be gained by it, but much is to be lost. In

the third, he reminds his hearers that they are a professedly Christian nation and followers of the Prince of Peace. In the fourth, he expresses his belief that their professions are sincere and that they will act in accordance with them.

PAGE 373.—*Eternize.* A fine variant for immortalize.

PAGE 374.—*Lively oracles.* The living Word of God.

PAGE 375.—*When nation shall not,* etc. See Isaiah ii. 4.

THE HOMES OF ENGLAND

The subject of each stanza is given or suggested in the first line.

PAGE 375.—*The stately homes.* Compare with this description that given below under the "cottage homes".

Ancestral trees. The English oak lives for upwards of a thousand years.

O'er all the pleasant land. This modifies "stand".

Sunny gleam. Why not sunshine, which would be the properly contrasting word to "shade"?

The sound of some rejoicing stream. Imitative harmony.

The merry homes, etc. This stanza presents a sweet picture of domestic felicities.

Household love. Family affection.

PAGE 376.—*Childhood's tale.* The tales the children love to hear.

Move tunefully along. Suggests the reading of poetry.

The blessed homes. The epithet is suggestive of a piety which honours the Lord's Day and keeps His commandments.

From Sabbath hours. By a beautiful and impressive figure, the poet assigns the peace and calm to the influence of the time.

The cottage homes. This stanza is illustrative of the peaceful security of the people. Let the pupils describe the state of affairs in a land of unsettled government.

They are smiling. Note the introduction of the extra syllable into the metre.

Hamlet fanes. Parish churches. The word "fane" is now only used poetically.

What simile is used to express security in this stanza?

Hut and hall. Cottage and palace; alliteration.

Hearts of native proof. Compare "Proved men, tried and true". Men worthy of the land that gave them birth.

Each hallowed wall. Each home, hallowed by its associations of joy and peace and love.

The last stanza is a fine bit of poetic eloquence, and recalls in sentiment the concluding stanzas of *The Cotter's Saturday Night.* The practical identification of patriotism with religious sentiment is found in both.

The metrical movement of the poem is in a bolder strain than Mrs. Hemans usually attains. This is due in part to the fall of the accent agreeing with the emphasis of thought. A spirited reading of the last stanza should easily reveal this.

TO A WATER-FOWL

When Bryant, at the age of twenty-one, was making his way on foot to Plainfield to try his fortunes in the practice of his profession, as the day declined he fell into a mood of deep melancholy, almost despair; the world seemed so great and wide, and he so solitary and helpless in it. Just after sunset, while the sky was yet richly

illuminated with its departing glow, he saw a solitary bird winging its way along the horizon and watched it until it was lost to view. The circumstance came to him as a message of faith and trust, and in this mood he sat down in the house where he lodged that night and wrote the poem, which was not, however, published until three years afterwards, when it appeared in the *North American Review.* The poem well illustrates "that tender pensiveness, piety of spirit, universal benevolence, and habitual piety" in the felt omnipresence of the Creator, which Christopher North regarded as among the main characteristics of Bryant's genius.

PAGE 377.—*The last steps of day.* The hues of sunset. The figure is probably suggested by cloudlets dotting the sky with patches of roseate colour, each bearing a fanciful resemblance to a footprint on the sky's deep blue.

Thy solitary way. Suggests the comparison with his own loneliness. Note the transferred epithet.

Vainly. Explained by "distant flight".

Darkly seen. The bird is a black speck against a crimson sky; a fine colour effect is produced.

The crimson sky. Observe the change in colour, as the evening advances, from "rosy" to the darker "crimson".

Thy figure floats along. The idea of increasing distance is well represented here.

Seek'st thou the plashy brink. Although still adopting the form of an address to the bird, the poet has sunk to the mood of pure reverie.

The plashy brink. For "plashy" see note on p. 184 (*A Spring Morning,* Book III).

Of weedy lake. The reading of "reedy lake" is more poetical and more illustrative of "plashy brink" above.

Marge. Poetical for margin.

Chafed. By the dashing billows. Notice the alliterative effects in the above stanza.

PAGE 378.—*Teaches thy way.* Directs thy way, guides thy flight.

That pathless coast. Explained by the "desert and illimitable air". The bird is tacitly compared to a voyager who has landed and is making his way along an unknown shore.

Desert. Unpeopled.

Illimitable. Boundless.

Stoop not. Stoop is often used of the downward flight of birds. Compare "Let the hawk stoop, his prey is flown".

Weary. "That far height", and "the cold, thin atmosphere", prepare for and explain this expression.

And soon. The "And" introduces an additional reason for a continued effort that brings reward. Note the emphatic repetition of "Soon".

Rest and scream. Infinitives depending on "shalt".

Scream. Apparently the loon is meant.

Reeds shall bend. Prepares us for "sheltered nest". Read note on "of weedy lake", above.

The abyss. Usually employed of the bottomless depth below, here of the infinite heights above. "Abyss" is suggestive of the deepening gloom of night.

Thy certain flight. Thy unerring flight.

Opinions may differ as to the propriety of enforcing the moral in a poem as Bryant does here; but it is obvious that the ethical purpose of the poem has in itself a distinct emotional value, and so comes strictly within the realm of poetry.

THE FASCINATION OF LIGHT

The selection presents us with an interesting bit of animal psychology, and one feels, in reading it, that he is not far from an explanation of the origin of fire-worship, which was a characteristic of many of the higher and purer forms of paganism. That this, too, was in the mind of the author, is evident, especially in the opening and concluding sentences. In the latter, however well chosen the word "Babylonian" may be to express a world wholly occupied with pomps, pageants, and display, it cannot be forgotten that it was at Babylon that the cult of fire-worship especially flourished. But this bit of philosophy only serves as an introduction for a series of graphic pictures not less remarkable for their fidelity than for their beauty. The writer has managed to invest the whole with an air almost of romance, at any rate of romance as understood by a boy; and he has so fully established his credit with the reader that, by the time the concluding paragraph is reached, we are quite willing to let him make the application to life in his own way, even if it involves a little preaching up of the sentiments universally acknowledged, but seldom adopted.

PAGE 379.—*Animated.* Animate; animated should mean "lively", not merely "endowed with life".

In a confession of faith. In the form of a creed; for example, "The Westminster Confession of Faith".

The heaven, etc. The expression "Heaven lies about us in our infancy" has become proverbial. Compare the opening of Wordsworth's *Ode to Immortality.*

In the fire-worship of their ancestors. See introduction.

PAGE 380.—*Legal and mechanical paraphernalia.* His copy of the game laws, and his equipment of rod, gun, game-basket, etc.

Can never understand. He is so entirely filled with the preoccupations of his avocation, that he has no imagination left for the keen joys of the sympathetic observer of nature.

The waters under the earth. In the language of the Second Commandment.

Moving and motionless. A paradox, finely suggestive of the fish gliding onward, apparently without any effort of its own.

More tangible. As the shadow is jet black and the fish merely gray, and so almost of the colour of the water by torchlight.

Mottled. Spotted, variously coloured.

Indentation. The indentations are the depressions of the river bed in which the shadows lie.

Sheaf of wriggling glimmers. A graphic description of the effect of the refraction of light on a rippled surface, which must have been seen to be fully appreciated.

The waiting pike. Fascinated by the glare of the torchlight.

Cannibal. "The pike is one of the most voracious of our fishes, feeding upon any form of animal life which it is able to overpower." See *Vertebrates of Ontario,* page 68—NASH.

PAGE 381.—*His deadly spear.* The primitive weapon harmonizes with the description of man as a cannibal; the use of the word cannibal has been extended for artistic purposes to mean a feeder on all kinds of flesh. What is its strict meaning?

There is no moon. Note the succession of short sentences indicating excited suspense.

Savage joy. Keeps up the idea expressed in cannibal.

The slack of a clothes-line. The loose, or spare end.

PAGE 382.—*Yet we wonder why,* etc. It is small wonder that a lad of so many devices should succeed.

The seductive glimmer. Explained below as the *ignis fatuus* which the world calls success.

Ignis fatuus. May be translated as "fool's fire". It is usually called "the Will o' the Wisp" or "Jack o' Lantern", and is a glimmering light which hangs over boggy places, and sometimes lures travellers to destruction.

In connection with the last paragraph, the selection from *Romola,* p. 384, should be read, as illustrative of a higher kind of "success".

DAFFODILS

This poem, written in 1804, was published in 1807. In the "Journal" of Dorothy Wordsworth, the poet's sister and constant companion, there is the following: "When we were in the woods below Gowbarrow Park, we saw a few daffodils close to the water side. As we went along there were more, and yet more; and at last, under the boughs of the trees, we saw that there was a large belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful. They grew among mossy stones, about, and above them. Some rested their heads on the stones, as on a pillow for weariness; and the rest tossed, and reeled, and danced, and seemed as if they verily laughed with the wind that blew upon them over the lake. They looked so gay, ever glancing, ever changing".

In this poem, Wordsworth expresses the solace and joy he everywhere feels in the close companionship and communion with Nature. This joy he feels not only in the presence of natural objects, but even with greater

intensity when they arise in memory, clothed with the enlivening hues of the imagination; for then they are no longer things apart from him, but become identified with his own spirit in which they are reincarnated. The poet's love of nature is something higher than a perception of its beauty. It is the spiritual quality in nature which attracts him; its expression namely, of the gladness and essential harmony of all created things.

PAGE 382.—*Lonely.* The poet's loneliness puts him in the proper mood to welcome and enjoy the companionship of nature. The simile employed, of a cloud floating far above the earth, is a beautiful embodiment of the idea of solitude.

PAGE 383.—*The milky way.* Its galaxy. Its broad band, consisting of innumerable stars, may be seen stretching across the sky on any clear night.

The bay. Ullswater, a lake in the north of England.

They flash, etc. This and the next line are said to have been contributed by Mrs. Wordsworth.

TO THE DANDELION

In conjunction with this poem should be read Wordsworth's poems to *The Daisy* and *The Small Celandine,* and W. W. Campbell's *August Reverie.*

This poem, which is in its way the author's protest against worldliness, expresses the idea that Heaven's choicest gifts are those within the reach of all. The class should be encouraged to note the expressions which imply the commonness of the gift and its richness.

PAGE 384.—*Harmless gold.* What contrast is implied?

High-hearted. Full of enterprise.

Buccaneers. Or otherwise, bucaneers, were piratical adventurers who in the seventeenth and eighteenth centuries preyed upon the Spanish treasure ships along the coasts of South America. They founded settlements on the coasts of the Caribbean Sea and explored parts of the country in search of gold.

Eldorado. Or, el Dorado, "the golden". Said to have been a country of South America, of fabulous wealth.

TRUE GREATNESS

The period of the story is fixed by the introduction of Savonarola, its most striking figure, and by the period of political disturbances which followed the death of Lorenzo the Magnificent. By taking part in these disturbances and by the sale to their opponents of the information which he gained from either party, Tito, the unscrupulous husband of Romola (Rom'ola), had managed to lead a life of luxurious ease and affluence, but had finally fled from Florence in disgrace. It is his wife and son who are the "figures" in this story. The story of Romola has for its purpose to teach that to avoid a path of unpleasant duties upon specious pretexts finally sears the conscience and leads to dishonesty and crime. The lesson is taught in the person of Tito.

PAGE 384.—*Made a dash with his hand.* Does Romola see in Lillo a reflection of the erring Tito?

PAGE 385.—*Petrarch* (1304-1374). The great Florentine poet, and successor to the laurels of Dante. He called attention to the neglect of the Ancients, and setting himself to make a collection of their writings, roused enthusiasm for the formation of libraries. He enjoyed an unrivalled influence among the literary men of Western

Europe. Romola's father had been a savant, in whose library the Greek, Tito, had been employed. She would thus naturally be interested in the works of the great Florentine who had exerted so profound an influence on Italian thought.

While life was new. See introductory note.

That entertainment. A mild irony suggestive of the degree of absorption Romola exhibited.

PAGE 386.—*The Tuscan peasant.* The boy's mother.

Mamma Romola. As Romola had been almost a mother to him.

A great deal of glory. Presents the usual theory of greatness.

PAGE 387.—*Having a good deal of pleasure.* The boy is very like his father.

By having wide thoughts. Observe the painful simplicity with which Romola tries to make her meaning clear to the boy.

What we would choose before everything. The philosophical and reflective cast of the writer's mind is here evident.

Gets strength to endure. Tito is still the background of her thought. Compare with the teaching of the whole paragraph the simple and noble words of Christ: "Whosoever will save his life shall lose it; and whosoever will lose his life for my sake shall find it". St. Matthew xvi. 25.

PAGE 388.—*There was a man.* See introduction.

He denied his father. His foster father had been captured and sold into slavery. It had been in Tito's power to ransom him; this he put off from time to time, until, when finally confronted by him, he denied all knowledge of him.

Romola, in the extract, is of course the medium of expression for George Eliot's own views.

THE PRIVATE OF THE BUFFS

The incident upon which the poem is founded occurred in the Chinese War of 1860.

"Some Seiks and a private of the Buffs, having remained behind with the grog carts, fell into the hands of the Chinese. On the next morning they were brought before the authorities and commanded to perform the *Ko-tou* (Kow-tow). The Seiks obeyed, but Moyse, the English soldier, declaring that he would not prostrate himself before any Chinaman alive, was immediately knocked upon the head, and his body thrown upon the dung-hill."—*London Times.* The Kow-tow consisted in prostrating one's self and touching the ground with the forehead nine times.

The poem presents the picture of the typical British soldier, who, however ignorant and debased he may sometimes be, still preserves that proud and stubborn independence of spirit upon which Britain's greatness mainly rests.

PAGE 389.—*The Buffs.* The East Kent Regiment, so called from the buff facings on their uniforms.

Never looked before. Took no thought of the future.

Last night . . . to-day. Note the contrast.

In Elgin's place. Lord Elgin was the British Ambassador to China.

Ambassador. He felt that his duty to his country demanded that he should show his enemies that an Englishman can never be humbled, and so he is the bearer of England's message.

He only knows. What is the proper syntactical position of "only"?

PAGE 390.—*Kentish.* Kent is the country of hop-fields and orchards.

Doomed by himself. As he might have escaped death by humbling himself.

Dusky Indians. The Seiks, or Sikhs, were an Indian Regiment, drafted to China for service. They were members of a community, half religious, half military, who had founded a colony in the Punjab, annexed to Britain in 1849.

Sparta's King. Leonidas (Le-on'i-das), who, with a handful of men, defended the Pass of Thermopylæ (Ther-mop'y-lae) (B.C. 480) for three days against the Persian hosts of Xerxes, and thus preserved the independence of Greece. Leonidas had previously dismissed all who feared to meet inevitable death. Of the whole band, it is said that but one escaped, and he returned home to die of a broken heart through the contempt of his fellow-countrymen, who looked upon him as a deserter.

HONOURABLE TOIL

There are but two classes of men entitled to honour: (1) Those who toil to supply the needs of the body; (2) those who toil to supply the needs of the soul. These are characterized respectively in the first and second paragraphs. The third paragraph sets forth the highest life as that which unites both; this ideal life is found in Jesus of Nazareth. The selection furnishes a good example of Carlyle's characteristic style, strongly influenced by the German—abrupt, exclamatory, emphatic, full of strong words, personification, and apostrophe, revelling in abstrac-

tions, and altogether Cyclopean. His speculative and his practical philosophy largely influenced the thought of his time, especially of Ruskin, who, in some respects, imitated even his style.

PAGE 391.—*Two men I honour.* Note the abrupt opening.

Craftsmen. The capitals are used throughout to emphasize or to elevate.

A cunning virtue. A skilful deftness.

Indefeasibly royal. Royal beyond dispute. Indefeasible is a legal term applied to titles which cannot be attacked.

As of the Sceptre of this Planet. This may be roughly paraphrased as "any upon earth".

Sceptre. A staff, the emblem of royal dignity.

A man living manlike. What contempt of idleness lies beneath these words! See note on p. 29 (*To-day,* Book III).

O, but. "But" in the sense of "only" or "even". The expression is in the form of a paradox. The rude and humble toiler is even for his rudeness and misery all the more to be venerated.

Hardly-entreated. Badly used.

Our Conscript. A conscription is a compulsory enrolment for military service of those under a certain age, from which drafts are made by lot from time to time as the need arises. The labourer is like the conscript, in that his lot is determined by destiny and not by himself.

Wert so marred. Such sympathy as this with the toilers led Ruskin to devote himself to their service.

A god-created Form. In allusion to the Platonic "Idea" or form; according to Plato's theory all earthly

things were a more or less perfect manifestation of "Ideas" in the mind of God.

In thy duty. Doing your duty.

PAGE 392.—*Endeavouring towards inward Harmony . . . low.* Striving to reach right ideals and to give them expression in his life and work.

Are one. That is, when his life's work corresponds with his ideal.

Heaven-made Implement. Spiritual energy.

The high and glorious. The leaders in the progress of humanity to its highest goal; the great teachers, artists, philosophers, statesmen.

All else is chaff and dust. The comparison is from the winnowing fan which separates the chaff from the wheat.

Which let the wind blow whither it listeth. An apt application of a Scripture phrase with a new turn to its meaning. See St. John iii. 8.

Peasant Saint. At once Craftsman and Artist. The artist is identified with the saint, as his life corresponds with his ideals. "Highest of all when his outward and his inward endeavour are one."

A light shining in great darkness. Compare "The people which sat in darkness saw great light" from St. Matthew iv. 16, quoting Isaiah ix. 2, "The people that walked in darkness have seen a great light".

ON HIS BLINDNESS

Milton's sight was greatly impaired and, before he was forty-four, completely destroyed by his literary labours. The poem is in the form of a sonnet.

The sonnet is composed of fourteen lines, which fall naturally into two divisions, the first eight lines constituting the octave, the last six the sestette. The octave contains the introduction, the sestette the main thought. The movement of the sonnet has been aptly compared to a wave, the crescendo movement of the first eight lines constituting the flow, the next three the breaking, and the last three the ebb. The rhymes are variously arranged, and should in each case be a subject of study, as they frequently indicate divisions and relations in the thought expressed. The scheme in the present sonnet is given in the formula a b b a; a b b a; c d e; c d e.

The poet, stricken with blindness at an early age, is inclined to murmur against God who, after giving him a talent, has taken away the power to use it, until he remembers that he who bears with patience the ills allotted does His will no less than those engaged in His active service.

PAGE 393.—*Light is spent.* Refers to his blindness.

Ere half my days. Before middle age.

Dark world and wide. "Dark and wide" convey the idea of his helplessness and loneliness.

That one talent. His literary genius.

Which is death to hide. In modern English a representative subject would be introduced, "which 'tis death to hide". Read the Parable of the Talents, St. Matthew xxv. 15-30. There is something puritanical in his grim conception of Deity. But Milton was larger than his creed, as is shown by what follows.

Lodged with me. The expression implies the temporary nature of the gift; see verse 27 of the Parable referred to above.

More bent to serve. More bent upon serving. Men

usually learn fully to value their opportunities only after they are gone.

My Maker. Implies his sense of responsibility.

True account. Compare the language of the Parable, "reckoneth with them"; an "account" is a "reckoning".

Day labour, light denied. Does God exact day labour while denying the day light?

Fondly. Foolishly. This is the primary meaning of the word.

His own gifts. The talents given to man.

His mild yoke. The service and suffering His will imposes. See St. Matthew xi. 29, 30.

His state is kingly. Explained by what follows.

Thousands at His bidding speed. Explains why God does not need man's work; thousands of angels serve Him.

Post. Hasten; the allusion is to the speed at which the letters were carried in earlier times from post to post, with fresh relays of horses.

They also serve. The last line of the sonnet has in it the sublimity of simple pathos.

MYSTERIOUS NIGHT

As Adam, forewarned by God of approaching night which should blot the world from view, awaited its approach with dread, so we await the approach of death, which removes us from the scenes of earth. And as when night fell, Adam saw the beauties of earth obscured only to reveal the infinities of boundless space gemmed with a myriad worlds, what realms of light and loveliness may we not expect to behold, when we have passed into the shadow of death!

Observe that the arrangement of rhymes in the sestette differs from that of Milton's Sonnet *On His Blindness.* Here the sestette closes with a couplet which states the conclusion reached.

Coleridge declares this sonnet to be the finest and most grandly conceived in the English language.

PAGE 394.—*Knew Thee from report divine.* The poet represents Adam on the first day of his creation as forewarned by God that the approaching night would blot the world from view.

Tremble for this lovely frame. Fear that it would be destroyed, when it disappeared in the darkness.

Frame. Firmament, explained by "This glorious canopy of light and blue".

The great setting flame. The setting sun, which would appear to Adam as an orb of flame.

Hesperus. The evening star.

Creation widened. During the day, he had seen only earth and sky, now he saw the myriad worlds of infinite space.

Such darkness lay . . . beams. That the light of the sun could have obscured so great a part of creation.

Who could find. Who could suspect or suppose.

Flow'r and leaf and insect. The sun reveals the small and insignificant, but conceals the great and infinite.

With anxious strife. By every means in our power.

VITAÏ LAMPADA

PAGE 395.—*A breathless hush.* Signifying suspense. The cricket match is closely contested, and a very short time will turn the scale one way or another.

The close. The inclosed space, the cricket-field.

A bumping pitch. This would compel the batter to play a defensive game, and prevent him from scoring by hard hitting; so that, even if he succeeded in defending his wickets, the time limit might be up before he made the score necessary to win.

A blinding light. The batter is facing the glare of the sinking sun.

Not for the sake of a ribboned coat. It is not for this that he puts forth his best effort. The ribboned coat would be a mark of distinction in the event of success. The real motive is the feeling of comradeship, the duty he owes to his team.

The wreck of a square. In the Sudanese War the British troops were drawn up in squares to oppose the mad onset of the Dervish forces of the Mahdi.

Gatling. A rapid-firing machine gun.

Jammed. Has become unworkable.

The river . . . banks. A metaphor expressive of awful carnage.

England's far, and Honour a name. Corresponding with lines five and six in the first stanza. The motive here is again good comradeship, *esprit de corps,* and the duty they owe their country. The poem represents the boy practising in war the lesson he had learned so well at school, that it is a shame for a man to do less than his best.

This is the word. The word contained in the refrain of each stanza, "Play up! play up! and play the game!" In other words, a man must do his best.

Like a torch in flame. The writer seems to have had in mind the Greek game *Lampadephoria,* or the torch race, in which the runners carried torches. As they became spent with running, they passed these on to others, who continued the race.

THE IRREPARABLE PAST

The selected sermon to the young is a fine piece of *exposition*; simple, direct, candid, convincing. It begins, as an exposition should do, with the explicit statement of the theme. The theme selected here for exposition is a "principle of human life". All the arts of exposition—repetition, explanation, amplification, illustration—are called into play in the development of the theme. The skill of the orator is shown in the appeal to the personal experience of his hearers: "Life is like the transition from class to class in a school", etc.; and in the way in which each step in the discussion prepares the way for what is to follow. Also in the adaptation of the theme to the needs of the hearers. In youth we are apt to think that there is always plenty of time. The speaker concludes with a peroration, which consists of a brief *résumé* of what has been "stated and established" and attempts to influence "the feelings and conduct of his hearers through the force of the arguments he has adduced". (See Alexander and Libby, *Composition from Models,* page 414.)

Paragraph 1.—The teacher will observe that the whole meaning of the first paragraph is expressed in the following excerpts . . . "every sentence of Christ's is a deep principle of human life. . . . The principle contained in 'Sleep on now' is . . . . that the past is irreparable, ..." The rest is merely the rhetorical clothing of these ideas. In these words the preacher states his text, interprets it in universal terms, and justifies the mode of interpretation: but for rhetorical purposes he adopts a different arrangement, reserving the interpretation to the last. This has two advantages: (1) It allows him to

begin with a wide general assertion which, while not requiring attention, still arrests it. (2) It allows him to conclude with a statement fully warranted and, so, convincing. In addition to this, the attention is kept in suspense until the interpretation is reached.

As to all . . . . rest. Explains the bearing of the text.

There is no power . . . . done. Again repeats in more emphatic terms the idea that the past is irreparable, thus producing an effective climax.

Such repetitions as these are a necessity in oratorical composition. The speaker is compelled to be diffuse, so as to avoid taxing the memory and attention of his hearers. He is allowed to repeat, provided that he gives a new turn to the expression or introduces a fresh point of view.

PARAGRAPH 2.—*Let us proceed . . . . of this.* Of this principle.

"This principle . . . . misspent youth." This is the topic sentence of paragraphs two, three, and four. The special topic of this paragraph is given in the third sentence: "The young are, by God's Providence, exempted in a great measure from anxiety". The main business of this paragraph is to establish the parallel set up in the next sentence.

They are, etc. They are (in the same relation) to their parents as "the apostles . . . . to their Master". The second and third members of this sentence are amplifications of its first.

They are not called upon . . . . others. Expresses the same idea as above, introducing particulars.

PAGE 397.—*They get their bread . . . . smile.* Further particularizes and emphasizes the leading idea.

They are sleeping. Summarizes the paragraph by means of a metaphor which establishes the comparison with the disciples and prepares the way for the statement in the next paragraph: "Your quiet Gethsemane is now".

PARAGRAPH 3.—Sets forth the legacy of remorse arising from a misspent youth.

Given yourselves. Applied yourselves.

All that is sleep. All that course of conduct. This again recalls the parallel.

PARAGRAPH 4.—*You cannot repair that.* That misspent youth.

Oh! remember . . . . period. This constitutes the topic of the paragraph. How is the idea exemplified? What illustrations are given?

PARAGRAPH 5.—This is the peroration. See introduction. Observe the impassioned character of the appeal. Select other passages of a similar character, and show in each case how the passion of the speaker has influenced his mode of expression.

A CHRISTMAS HYMN, 1837

The central thought in the poem is suggested in the lines

> **How calm a moment may precede**
> **One that shall thrill the world for ever!**

the moment being that of "the nativity" or birth of Christ, which marked the close of the Roman and the opening of the Christian era. The splendour of the Roman era, and the magnificence of Rome's imperial sway so near its catastrophe, are the themes of the first stanza, as the joy and peace of the Christian era are the themes of the last. There is, too, a correspondence between the second and

third stanzas; Roman patrician and Judæan boor, each immersed in his personal concerns, are alike indifferent to the approaching crisis. In the fourth stanza, the "moment" is rendered more impressive by the introduction of a fanciful contrast in which the earth and world await with strange alertness some advent of great and mysterious significance. The conception of the poem is very beautiful, but might perhaps have lent itself better to the form of the sonnet. This would have checked the diffuseness and lack of unity which mar its execution and prevented the submergence of the leading thought in a mass of detail. The cadence of the refrain perhaps aims at, rather than succeeds in, producing the effect of awe and solemnity.

PAGE 400.—*Silent night.* Compare Milton's *Hymn to the Nativity,* stanza four.

Seven hundred years and fifty-three. The Roman era dated from the founding of the city of Rome, in 753 B.C.

Queen of land and sea. In the time of Augustus, whose policy was to preserve his dominions rather than to extend their boundaries, the Roman Empire comprehended, as Gibbon says, "the fairest part of the earth and the most civilized portion of mankind".

Peace brooded. Peace is personified as a dove brooding over its nest. The Temple of Janus was closed by Augustus in B.C. 10, in token of universal peace, and was not reopened until A.D. 9, when the forces of the German Arminius threatened the Empire.

Apollo, Pallas, Jove, and Mars. These four of the *Dii majores,* or greater gods, of ancient mythology, were specially venerated by the Romans. Apollo is the sun god, god of music, poetry, and eloquence; Pallas, or Pallas Athene, is the Greek name of the goddess Minerva. She

was the goddess of scientific warfare as opposed to Mars, the wild war god, and was fabled to have sprung fully armed from the head of Zeus. She was the goddess in whom power and wisdom were harmoniously blended, the protectress of agriculture, and the patroness of useful and elegant arts, such as weaving. Jove, or Jupiter, called the father of gods and men, is supreme on Olympus. Mars, the father of Romulus and Remus, the twin founders of Rome, is placed last in the list in the place of honour.

Held undisturbed their ancient reign. These divinities, who were soon to be displaced at Rome, the future capital of the Christian faith, are appropriately introduced here as typical of the older order of things.

The senator. The senators were chosen from the ranks of the wealthy *nobiles,* a class as aristocratic as the patricians. The senate had supreme authority in all matters concerning religion and war.

Lordly revel. The *Saturnalia,* beginning December 16th, concluded about the present Christmas eve; the last two days of the festival, called *Sigillaria,* were enlivened by the distribution of children's toys.

PAGE 401.—*Triumphal arches.* Triumphal arches were built across the streets of Rome. They were erected to commemorate the conquests of victorious generals. Of the twenty-one arches recorded, but five remain. Of these the most celebrated is the Arch of Titus at the foot of the Palatine Hill.

A paltry province. Judæa.

A weary boor. A labourer.

A half-shut stable door. Christ was born in Bethlehem, in the stable of the inn.

The air, how calm and cold and thin. Why is the conjunction repeated?

Strange indifference. Indifference, strange in the light of future events.

Drowsed over common joys. Life went on with its usual dulness.

None would heed. Supply the missing relative.

Man's doom. Man's destiny.

No more to sever. The infinitive is used passively.

PAGE 402.—*It is the calm and solemn night.* As the stanza corresponds with the opening one of the poem (see introductory note), it appropriately begins with a similar line. The stanza is confused in its time relations, even the italicized *now* scarcely reconciles us to a leap of nearly two thousand years without some slight preparation, and we have no sooner accomplished it than a similar feat, this time backward, is required of us.

Erst. Before that time—archaic and poetic.

A happy name. Christmas.

The peaceful Prince. Isaiah ix. 6 assigns to Christ the name "Prince of Peace".

THE QUARREL

The selection is from Shakespeare's play, *Julius Cæsar,* Act IV, iii. The scene is laid in Brutus' tent at Sardis immediately after the arrival of Cassius with the troops levied to make war on Antony and Octavius.

PAGE 402.—*Noted.* Branded with disgrace.

Wherein. Whilst in this matter.

Praying. Asking for clemency.

On his side. On his behalf.

Because I knew the man. Cassius thinks his influence should have been sufficient to win indulgence, however grave his friend's fault had been. Notice that Cassius at

first seems to be endeavouring to discover the policy of Brutus and his attitude toward himself.

Were slighted off. Disregarded.

You wrong'd yourself. Put yourself in a false position. This is in effect a politic rebuke.

In such a time. Note how the form suggests that this is a retort to Brutus' speech closing "in such a case". Cassius is willing to sacrifice principle to expediency; he is the typical practical politician.

Every nice offence. Nice here means petty, trifling. "Nice" at first seems to have meant foolish, then foolishly precise.

His comment. "Its" had not come into general use in Shakespeare's time.

PAGE 403.—*Let me tell you.* To be plain with you.

Condemn'd to have. Accused of having.

An itching palm. A fondness for bribes. Explain the figure.

Mart. To market, to offer for sale.

Undeservers. The undeserving.

You are Brutus that speak this. Suggests that Brutus is taking undue advantage of their mutual friendship. To this Brutus retorts that he is, on the contrary, conceding much to friendship in withholding chastisement.

Remember March, the ides of March remember. A warning rendered impressive by its form. Notice the arrangement of the words.

Great Julius. Julius Cæsar, who was murdered by the conspirators in the Roman Forum on the ides of March (March 15th), B.C. 44.

Villain. Common fellow. Note "deterioration" in the modern application.

The argument is that when the meanest of the Romans had such a high regard for justice shall we, the noblest, repeat the crimes for which we condemned Cæsar? For a different interpretation see W. Aldis Wright's note on this passage in the CLARENDON PRESS SERIES. "Who was such a villain of those who touched his body, that he stabbed for any other motive than justice?"

The mighty space of our large honours. The great offices in our gift; with the underlying meaning, "prove ourselves unworthy of the high place we have attained".

Trash. Money:

> Who steals my purse steals trash;
> But he that filches from me my good name
> Robs me of that which not enriches him,
> And makes me poor indeed.
>
> —*Othello*, III, iii

Bay the moon. Typifies idle folly.

PAGE 404.—*Bay not me.* This means, "don't drive me into a corner, don't press me too far". This is also read "bait not me"; which is in any case the meaning: "worry not me".

To hedge me in. That is, by checking his misconduct.

I am a soldier, I. The "I" at the end has the effect of a repetition of the whole clause with added emphasis.

To make conditions. Cassius claims greater political sagacity, though, as the line ends at "yourself", the first meaning that would occur to the hearer would be that he claims to be an able soldier, and it is in this meaning that the quarrel proceeds.

Go to. An old expression indicating contemptuous disbelief.

Urge me no more. Press me no more; the whole expression means, "Don't press me too far, or it will be at your peril". Compare above.

Slight man. Worthless man, nobody.

Is't possible? Cassius is dumbfounded at the bitter words of his lenient and indulgent friend.

Give way and room. Be indulgent to.

Choler. Usually, indignation; here, bad temper.

When a madman stares. At a madman's threats.

Must I observe you? Must I pay you deference? Brutus taunts Cassius with being a mere bully.

PAGE 405.—*Testy humour.* Quick to take offence.

Digest the venom of your spleen. Swallow your temper. The language is based upon the old theory that a man's disposition was due to the admixture and tempering of the various humours or secretions of the body.

I'll use you for my mirth. Make sport of you.

Is it come to this? Notice that this point marks the climax of the quarrel.

To learn of noble men. Ironically, to take lessons of noble men.

If you did, I care not. That is, your opinions are of no concern. Brutus appears in a poor light here.

Moved me. Stirred me to anger.

For your life you durst not. Would not have dared. "Durst not" is here conditional or subjunctive in force; the complete expression would seem to be: "If it had been to save your life, you would not have dared to tempt him as you have tempted me". Brutus, in questioning first the importance and then the courage of Cassius after the implied charge of "crookedness", is in both cases consciously unjust to the character of his friend to whom, on account of his greater age, his infirmity of body, his great sagacity, and well deserved reputation as a soldier, he usually paid the greatest deference. The present Brutus is well explained by a critic who ascribes his con-

dition to "the quiver of suppressed emotion from his own deep seated private griefs, on account of the suicide of his wife Portia, passing into unwonted emotion of resentment at what looked in Cassius like want of honour and of friendly care. Cassius is quick of temper; Brutus habitually calm; but Cassius has now to wonder at the sensitiveness of his friend, whose anger has but a short life, and whose amends for it are generous and full".

PAGE 406.—*Arm'd so strong in honesty.* Honesty of purpose. Righteousness; compare "Thrice is he arm'd that hath his quarrel just". *2 Henry VI,* III, ii.

Drop my blood for drachmas. The drachma was a Roman coin. The expression is explanatory of "coin my heart", above.

Indirection. Crookedness, injustice.

Rascal counters. There are several references in the plays of Shakespeare to the practice of his time of casting up accounts by means of sticks, each representing certain coins. Brutus, in speaking of coins as counters, makes them appear to have no value in themselves, thus emphasizing the epithet "rascal" applied to them.

He was but a fool. That is, he misunderstood my meaning.

Rived. Torn.

PAGE 407.—*Bear his friend's infirmities.* Make allowance for, hence the propriety of the contrast below.

Till you practise them on me. Try them on me. This speech, on its face, is unworthy of Brutus. He, however, means merely that Cassius has, by his conduct, abolished that friendship which should condone the faults of a friend.

Olympus. A celebrated mountain on the coast of Thessaly, over a mile in height, fabled by the Greeks to be the abode of the gods.

Antony, and young Octavius. After the murder of Julius Cæsar in the Roman Forum, Antony, Octavius, and Lepidus constituted themselves a triumvirate and entered upon a contest with Brutus and Cassius for the mastery of the Roman world, which ended in the defeat and death of the latter at Philippi.

To cast into my teeth. Note the abrupt change from the third to the first person. Account for this.

Plutus. God of wealth, son of Ceres, was said to inhabit the subterranean regions of Spain, at that time famous for its precious metals.

PAGE 408.—*Sheath your dagger.* The remainder of the scene constitutes the reconciliation.

It shall have scope. Compare with "Must I give way and room to your rash choler?"

Dishonour shall be humour. Brutus is willing to regard his friend's frailties as faults of nature which he cannot mend.

Who. The antecedent of the relative is not "flint", but the speaker who has just compared himself to a lamb.

To be mirth and laughter. Compare "use you for my mirth".

Blood ill-temper'd. Compare note on the "venom of your spleen".

The illustrative passages on "Julius Cæsar" in North's translation of Plutarch's *Lives,* edited by Henry Morley, (CASSELL'S NATIONAL LIBRARY) should be read in connection with this selection.

RECESSIONAL

Queen Victoria ascended the throne in 1837, and her "Diamond Jubilee" was celebrated in 1897, in the sixtieth year of her reign. The poem was written upon the withdrawal of the immense display of military and naval forces which had been assembled in honour of the event. The prayer of the poem is that the British people, in their exultation at the display of the tremendous strength of the Imperial resources in men and armaments, may not be led to put their trust in these, and forget God, the Author of their sovereignty and Source of their power. The tone of religious fervour is almost Hebraic in its intensity and seems to claim the same special relation to Jehovah for the British peoples as that enjoyed by the Hebrews of old.

Recessional. This is the hymn sung by the choir, as they retire from the chancel at the close of the service.

PAGE 409.—*God of our fathers.* Compare with the language of Doddridge's Paraphrase of Genesis xxviii, 20, 21, "God of our fathers, be the God of their succeeding race".

Known of old. Acknowledged by our fathers as the Source of their power.

Our far-flung battle-line. A phrase with the true heroic ring in it. The British legions have penetrated to the ends of the earth.

Awful Hand. Awful, inspiring with awe or fear. Used in the same sense as in the lines on *Niagara.*

> "It would seem as if God poured thee from His hollow hand
> and hung His bow upon thine *awful* front."

Palm and pine. Synecdoche—palm representing the tropics, pine the colder countries.

Lord God of Hosts. Compare 1 Samuel xvii. 45, "The Lord of Hosts—the God of the armies of Israel".

Lest we forget. Compare 1 Samuel xii. 9; and Judges iii. 7, 8; Psalm cvi. 21, 22, and 23; and especially Psalm lix. 11.

The tumult and the shouting. Of the Jubilee celebration.

The captains. The commanders of the various divisions of the British forces.

The kings. The foreign potentates, princes, and ambassadors, colonial and foreign, assembled to do honour to the Queen, may all be included in this designation.

Still stands . . . heart. See Psalm li. 17, and "The Hymn of the Hebrew Maiden" in Scott's *Ivanhoe.*

> **A contrite heart and humble thought**
> **Are mine accepted sacrifice.**

Still stands. Is still efficacious. The general meaning of the passage is that a humble and a contrite heart is still efficacious to win the favour of God and to secure His protection.

Note the contrast; the captains and the kings are gone, but the protecting arm of the Lord is about us still.

Far-called . . . away. Our navies, that have been summoned from all parts of the world, return to their posts of duty.

Dune. A sand hill accumulated on the sea-coast.

Headland. A promontory.

The fire. The bonfires built on hills and headlands.

Is one with Nineveh and Tyre. Has completely vanished.

Nineveh. The capital of ancient Assyria, was formerly noted for its extent and magnificence; now its site is marked only by a few ruins.

Tyre. A Phœnician city of antiquity, situated in the east of the Levant. It carried on an extensive trade with all parts of the then-known world.

PAGE 410.—*Such boasting as the Gentiles use.* St. Paul, in speaking of the Gentiles, Romans i, 21, 22, says: "When they knew God they glorified Him not as God, neither were thankful; but became vain in their imaginations".

Gentiles . . . or lesser breeds. Includes here non-Christian and Pagan nations.

Without the Law. Those who have not received the Word of God. Kipling here frankly adopts, for his fellow-countrymen, the language of the Hebrews, who regarded themselves as the chosen people of God and all others as outside the pale of the Law.

Reeking tube. Smoking cannon.

Iron shard. The shells used as explosive projectiles in war.

All valiant dust . . . dust. For all valiant dust, etc. The petition in the last stanza asks pardon for the nation that puts its trust in its military strength and its native courage, forgetting that it is God who gives the victory.

SHORT BIOGRAPHICAL SKETCHES OF AUTHORS

REPRESENTED IN THE

ONTARIO READERS, BOOKS II, III, AND IV

In reference to British authors, lengthy and valuable memoirs will be found in the DICTIONARY OF NATIONAL BIOGRAPHY, and in the series ENGLISH MEN OF LETTERS, edited by John Morley.

Addison, Joseph (1672-1719), a famous English essayist, was born at Milston, Wiltshire. He was educated at Charterhouse School in London and at Queen's College, Oxford. Later, he obtained a scholarship in Magdalen, where his Latin poems won him renown. Some verses in honour of King William, in 1699, secured him, during the King's lifetime, a pension of £300 a year. *The Campaign,* a poem written at the request of Godolphin to celebrate Marlborough's victories, brought him fame and renewed fortune. In 1709, whilst Addison was in Ireland, Steele had commenced a tri-weekly sheet, *The Tatler;* to this Addison contributed occasional papers, and when, two years later, it gave place to *The Spectator,* he became a constant contributor. He is perhaps best known by his *Sir Roger de Coverley Papers.*

Alexander, Cecil Frances (1818-1895), Irish poet, was born in the county of Wicklow, Ireland. She married the Reverend William Alexander, afterward Bishop of Derry. Her works are *Moral Songs, Hymns for Children,* and *Poems on Old Testament Subjects.*

Andersen, Hans Christian (1805-1875), a Danish writer of fairy tales and travels, was born at Odense, in the Island of Funen. His talents secured him friends, who placed him in the University of Copenhagen and afterwards obtained for him a money grant from the King. He travelled extensively through France, Germany, and Italy. In 1835, appeared his first collection of *Fairy Tales.* He continued writing until 1872, when an accident befell him at Innsbruck, from which he never recovered. He died at Copenhagen.

Bates, David (1810-1870), an American poet. Died at Philadelphia, Pa. His principal work was *The Æolian,* a collection of poems (1848).

Blackmore, Richard Doddridge (1825-1900), a distinguished English novelist, was born at Longworth, Berkshire, and educated in Tiverton and at Exeter College, Oxford. After graduation in 1847, he studied law and was called to the Bar in 1852. Abandoning the law after some years, he devoted himself to literature and market-gardening at Teddington-on-Thames, where he died. His best known works are *Lorna Doone* (1869), *The Maid of Sker* (1872), and *Cripps the Carrier* (1876).

Blewett, Jean McKishnie (1869-), Canadian poet, was born at Scotia, Lake Erie, Ontario, and was educated at the St. Thomas Collegiate Institute. In 1886, she married Mr. Basset Blewett. Her chief works are *Out of the Depths, Heart Songs,* and *The Cornflower and Other Poems,* all distinguished by "that subtle gift, the power to make you hear, see, and feel with her". Mrs. Blewett has contributed verse and prose to *The Globe,* Toronto, and *The Canadian Magazine.*

Bourdillon, Francis William (1852-), was educated at Oxford; he is author of *Among the Flowers and Other Poems* (1878), *Through the Gateway* (1902), *Preludes and Romances* (1908), etc.

Bright, John (1811-1889), the English Liberal orator and statesman, was co-editor with Thorold Rogers of Cobden's speeches. His speeches on *Questions of Public Policy* were published in 1868; his *Public Addresses* in 1879; and his *Public Letters* in 1885.

Browning, Elizabeth Barrett (1806-1861), was born at Coxhoe Hall, Durham, England. To the lessons of her Scottish tutor she probably owed her early familiarity with the classical languages. In 1846, she married the poet, Robert Browning. Practically the whole of their married life was spent in Italy. Her chief works are *Prometheus Bound* (1833), *The Seraphim and Other Poems* (1838), *Poems* (1844), *Sonnets from the Portuguese* (1850), *Aurora Leigh* (1857). She has been called "the greatest woman poet of her time".

Browning, Robert (1812-1889), one of the two British poets of the first rank in the nineteenth century, was born at Camberwell and educated at private schools and at London University. In 1844, he met Elizabeth Barrett, to whom he was married September 12, 1846; the winter was spent in Pisa, and in April they moved to Florence. Here they lived, with occasional visits to Paris and London, until Mrs. Browning's death June 29, 1861, when the poet left Florence with his motherless boy, never to see it again. His principal works are *Paracelsus* (1835), *Strafford* (1837), *Sordello* (1840), *Pippa Passes,* and *Dramatic Lyrics* (1841), *A Blot on the Scutcheon*

(1843), *Colombe's Birthday* (1844), *Dramatic Romances and Lyrics* (1845), *Christmas-Eve and Easter-Day* (1850), *Men and Women* (1855), *Dramatis Personæ* (1864), *The Ring and the Book* (1868-9), *Balaustion's Adventure* (1871), *Ferishtah's Fancies* (1884), *Asolando* (1890).

Bryant, William Cullen (1784-1878), a noted American poet and journalist, was born at Cunningham, Mass. He was educated at Williams College, and later was admitted to the Bar. After nine years' practice of law, he threw up his profession, went to New York, and devoted himself to journalism, becoming after a time editor of the *Evening Post*. *Thanatopsis* (1816), published in *The North American Review*, was greeted as the greatest poem yet produced by an American. Among poems sent about this time to the *Review* is *To a Waterfowl*. In 1832 a collection of his poems was published. Bryant's poetry is marked by tenderness, sympathy, and reflectiveness, and is closely akin in spirit to the work of Gray and Cowper. Its tone of morality and faith, with its dignity and restraint, account for the favour with which it was received.

See *Bryant* in the series, ENGLISH MEN OF LETTERS.

Bullen, Frank Thomas (1857-1915), English author and lecturer, was until 1883 a sailor, and afterwards a clerk in the Meteorological Office. Since 1898, he made notable additions to the literature of the sea, the chief being *The Cruise of the Cachalot, The Log of a Sea Waif, Deep Sea Plunderings, A Whaleman's Wife*.

Bunner, Henry Cuyler (1855-1896), American author, was born at Oswego, N.Y. He wrote poems, stories, and plays, and was editor of *Puck*.

Burns, Robert (1759-1796), a famous Scottish lyric poet, was born in Ayrshire. He received a meagre education, and his ignorance of the great body of literature compelled him to seek the sources of poetry in nature and his own experience. His early life was spent in incessant drudgery on the farm; at the age of fifteen he was doing the work of a labouring man. On account of the failure of a farming venture, he was on the point of starting for Jamaica, when the favourable reception of the Tarbolton edition (1786) of his poems recalled him. He was invited to Edinburgh and was petted and idolized by the most brilliant society of the capital. The proceeds from the publication of the second volume, in 1787, enabled him to take a farm on the banks of the Nith. In 1789, he removed to Dumfries, where he had obtained the position of an excise officer. Here he died, worn out with the insufferable miseries of debt and disease. *Tam o' Shanter, The Cotter's Saturday Night, The Jolly Beggars, The Vision, To a Mouse, To a Mountain Daisy,* and his famous songs constitute a part of his work. "Burns is the greatest peasant-poet that has ever appeared."—CRAIK

Butler, William Francis (1837-1910), was born at Tipperary, Ireland, and educated at Dublin. In 1870, he joined the Red River Expedition under Sir Garnet Wolseley. He was, after the capture of Fort Garry, sent as a special commissioner to the Indians of the Saskatchewan, and subsequently served with distinction in the Ashantee, Zulu, and Egyptian wars. He was knighted in 1887. His best known works are *The Great Lone Land, The Wild North Land,* and *Charles George Gordon.*

Byron, George Gordon Noel, LORD (1788-1824), one of the greatest poets and literary forces of the nineteenth century, was born at London. His early life was spent at Aberdeen. He was educated at Harrow and Trinity College, Cambridge. The publication of *The Hours of Idleness,* in 1806, brought upon him the ridicule of *The Edinburgh Review.* Byron replied in his famous satire, *English Bards and Scotch Reviewers.* In 1812, he published the first two cantos of *Childe Harold* and, as he himself said, "woke one morning to find himself famous". On January 2, 1815, the poet married Anne Isabella Milbank. The marriage proved unhappy, and she left her husband's house in January of the following year, never to return. The lady's part was taken by the public, and Byron, in indignation, left England for ever in 1816. Besides the titles mentioned, his principal poems are *The Bride of Abydos* (1813), *The Corsair* (1814), *Poems* (1816), *Manfred* (1817), *Mazeppa* (1819).

Campbell, William Wilfred (1861-), Canadian poet, was born at Berlin, Ontario. He was educated at the University of Toronto and at Cambridge, Mass., and studied for the Church of England ministry. In 1891, he retired from the Church to enter the Civil Service of Canada. In Ottawa, he established a warm friendship with Lampman, whose untimely taking-off he mourns in a noble poem, entitled *Bereavement of the Fields.* Mr. Campbell has been called "The Laureate of the Lakes", a title he derives from his first book of poems, the *Lake Lyrics* (1889). Other works are *The Dread Voyage* (1893), *Mordred and Hildebrande* (1895), *Canada* (1907), *A Beautiful Rebel,* an historical novel (1909). He especially excels in his power to give utterance to the emotions and passions.

Carlyle, Thomas (1795-1881), celebrated Scottish essayist and historian, was born at Ecclefechan, Dumfriesshire. He was educated at the Annan Academy and at Edinburgh University. Here he attended the classes in Arts until 1813, when he began to prepare for the ministry of the Church of Scotland. In 1818, he moved to Edinburgh to study law, and supported himself by tutoring and by writing for encyclopædias. In 1824, he paid his first visit to London and remained there until March, 1825, superintending the publication of his *Life of Schiller*. In October, 1826, he married Miss Jane Welsh and settled in Edinburgh. Here he became connected with the *Edinburgh Review*. In 1828, he removed to Mrs. Carlyle's property of Craigenputtock. During the six years spent here, he produced his essays on *Burns, Johnson, Goethe, Diderot,* and *Voltaire,* as well as his most characteristic and greatest work, *Sartor Resartus*. In 1834, he removed to Chelsea, London, where he continued to reside until his death. The works produced during the Chelsea period were *The French Revolution* (1837), *Past and Present* (1843), *Cromwell's Letters and Speeches* (1845), *Life of John Stirling* (1851), and *The History of Frederick the Great* (1858-1865).

Carroll, Lewis (1832-1898). "Lewis Carroll" was the pseudonym of Charles Lutwidge Dodgson, English mathematician and writer of fairy tales. He was educated at Christ Church, Oxford, where he became mathematical lecturer, 1855-1881. Besides his works on mathematics, which were published under his own name, as "Lewis Carroll" he wrote those delightful stories for children—*Alice's Adventures in Wonderland* (1865), and its sequel, *Through the Looking-glass* (1872). These

were followed by *The Hunting of the Snark* (1876), *Rhyme? and Reason?* (1883), etc., etc.

Cary, Alice (1820-1871), was born near Cincinnati, Ohio. Her works include poems, novels, and books for the young. Miss Cary spent the last twenty years of her life in New York.

Cervantes-Saavedra, Miguel de (1547-1616), celebrated Spanish poet and novelist, was born at Alcala de Henares in Castile. He was sent to Madrid to prepare for a profession, but sadly wasted his time at school. When the Turks seized Cyprus in 1570, Cervantes enlisted and fought at Lepanto. He was taken prisoner and kept in captivity in Africa for five years, when he was ransomed by his friends, and returned to Spain. He says of *Don Quixote*: "My sole object has been to sweep away the whole swarm of the books of chivalry". In his accomplishment of this object he earned the hostility of the Spanish literary men and publishers, whose income was largely derived from the production of books of this class; and, notwithstanding his extraordinary genius, "he lived neglected and died without fame". The most valuable English translation is that by Duffield. His chief work is *Don Quixote* (1605 and 1615). Among his other works are *Twelve Instructive or Moral Tales* (1613), and *A Journey to Parnassus* (1614).

Church, Alfred John (1829-), English classical scholar, became Professor of Latin at University College, London. He has published a translation of *Tacitus* (1882), *Two Thousand Years Ago* (1886), *Carthage* (1886), and *Stories from Homer, Virgil, Livy, Herodotus, Greek Tragedians* (1878), *Memories of Men and Books* (1908).

Coleridge, Samuel Taylor (1772-1832), English poet, philosopher, and literary critic, was born at Ottery St. Mary, Devon, England. He studied, with a short interruption, at Cambridge, from 1791 to 1794, when he left without taking a degree. After a short time spent in London, he went to Bristol, where he tried to eke out a living by giving popular lectures. In 1793, he married and settled at Clevedon, removing two years later to Nether Stowey. It was here that he wrote *The Ancient Mariner,* the first part of *Christabel,* and almost all his greater poems; and here was spent that delightful year of close communion and companionship with the Wordsworths, which gave birth to *The Lyrical Ballads* (1798). With the Wordsworths he visited Germany, studying the language and laying the foundation of his after-work as critic and metaphysician. Through ill-health he had become addicted to opium; this habit led to domestic unhappiness and virtually to a separation from his family. The last two years of his life were spent as the guest of friends, by whom he was "esteemed and revered". His best known works in poetry are *The Ancient Mariner, Christabel,* and *Kubla Khan,* and in pure prose *The Biographia Literaria.*

Collins, William (1721-1759), English poet, was born at Chichester. He received a classical education at Winchester and at Magdalen College, Oxford. *The Passions,* the *Ode to Pity,* and the *Ode to Evening* are his finest lyrics.

Cone, Helen Gray (1859-), born in New York, has contributed poems to leading American magazines. Her chief work is entitled *Oberon and Puck: Verses Grave and Gay.*

Connor, Ralph (1860-). "Ralph Connor" is the pseudonym of Charles William Gordon, Canadian author and minister of St. Stephen's Church (Presbyterian), Winnipeg. He was born near Glengarry, Ontario, and was for some time a teacher. He was educated at the University of Toronto and at Knox College. From 1890 to 1893, he was missionary to the miners and lumbermen in the Rocky Mountains. He is the author of *Black Rock, The Sky Pilot, Glengarry School-days, The Man from Glengarry,* etc., etc.

Coolidge, Sarah (1835-1905). "Sarah Coolidge" was the pseudonym of Miss Sarah C. Woolsey, who was born at Cleveland, Ohio. Among her best known works for young people are *What Katy Did, What Katy Did at School,* and *What Katy Did Next.*

Cornwall, Barry (1787-1874). "Barry Cornwall" was the pseudonym of Bryan Waller Proctor, English poet and author. He was born at London, England, educated at Harrow, and entered the legal profession. Some of his works are *English Songs, Essays and Tales in Prose,* and *Memoirs of Lamb.*

Cowper, William (1731-1800), celebrated English poet, was born at Great Berkhampstead, England. He was the poet of the religious revival associated with the names of Whitfield and Wesley. He was educated at Westminster School and became an excellent classical scholar. In 1754, he was called to the Bar and acquired a considerable reputation in the brief period during which he practised. He was subject to repeated attacks of mental disease, and the last few years of his life were darkened by insanity, with few lucid intervals. It is upon *The*

Task, with the shorter poems, such as *The Loss of the Royal George, The Solitude of Alexander Selkirk, The Lines on a Young Lady, Lines to Mary,* and *John Gilpin* that his fame chiefly rests.

Cunningham, Allan (1784-1842), Scottish poet and author, was born at Blackwood, Dumfriesshire. In 1795, he was apprenticed to an elder brother as a mason. In 1810, he removed to London, where he supported himself and his wife by his writings in prose and verse and by reporting for the newspapers. In 1814, he became superintendent of works to Chantrey, the sculptor. His songs are said "to have a curious natural grace and tenderness, a certain Doric simplicity and fervour". The most important of his works are *Traditional Tales* (1822), *Paul Jones* (1826), *Lives of Eminent British Painters, Sculptors, and Architects* (6 vols., 1829-33).

Curtis, George William (1824-1892), noted American journalist, orator, and author, was born in Providence, Rhode Island. He had a short experience of Brook Farm, a communistic community. After four years in Europe, he was, from 1846 to 1850, on the staff of the *New York Tribune.* He commenced "The Editor's Easy Chair" in *Harper's Magazine.* His best known books are *The Potiphar Papers* (1853), *Prue and I* (1856), and *Trumps* (1860).

Darnell, Henry Faulkner (1831-), author and poet, was born in London, England, and educated at Trinity College, Dublin, and at Queen's College, Cambridge. He was ordained as a clergyman of the Church of England in 1859. Coming to Canada in 1860, he for some years continued to exercise his sacred calling. For

a time he was Principal of Hellmuth College, London, Ontario. Since 1883, he has been the rector of the Episcopal Church, Avon, New York. Some of his works are *Songs of the Seasons, A Four-leaved Clover, The Cross Roads* and *Songs by the Way.*

Dickens, Charles (1812-1870), the celebrated English novelist, was born at Portsea. He received an elementary education at private schools. The childhood of Dickens, in its general outlines, may be studied in the early chapters of *David Copperfield.* After serving for some time as an attorney's clerk, he became reporter for the *London Morning Chronicle* (1835), and in the discharge of his duties acquired that varied knowledge of scenes, men, and manners which he later wove into the texture of his novels. His first literary work was *Sketches of Life and Character* by "Boz". The sale of *The Pickwick Papers* (1837) was so great that his fortune was practically made. He visited America in 1841 and in 1867, giving on the latter occasion readings from his own works. He died at Gadshill, Kent, where he had resided since 1856. His best known novels are *Nicholas Nickleby, Old Curiosity Shop, David Copperfield, Oliver Twist, Martin Chuzzlewit, A Tale of Two Cities,* and *Our Mutual Friend.* In addition to these should be mentioned his "Christmas books", of which the first was *A Christmas Carol.*

Dodge, Mary Mapes (1838-1905), American author, was born in New York city. She was the daughter of Professor James J. Mapes, and married at an early age William Dodge. Mrs. Dodge had charge of the children's department of *Hearth and Home,* and was editor of *St. Nicholas* from its establishment in 1873.

Domett, Alfred (1811-1887), British colonial statesman and poet, was Browning's lost *Waring,* and like Browning, a Camberwell man. He was educated at St. John's, Cambridge, was called to the Bar, and emigrated to New Zealand in 1842. Here he rapidly rose to the position of Prime Minister. After his return to England in 1871, his Maori epic *Ranolf and Amolua* appeared. His *Flotsam and Jetsam* (1877) was dedicated to Browning.

Douglas, Marian (1842-), is the pseudonym of Mrs. Annie Douglas Green Robinson. She was born in Plymouth, N.H. Her writings have all appeared under her pen-name. She is author of *Picture Poems for Young Folks* (1882), and *Peter and Polly* (1876).

Doyle, Francis Hastings (1810-1888), English poet, was born at Nunappleton, Yorkshire. At Eton, 1823-1827, he was associated with Frederick Tennyson, Arthur Hallam, and Gladstone. After his graduation from Christ Church, Oxford, he was elected Fellow of All Souls. In 1867, he was elected Professor of Poetry at Oxford and was afterwards knighted. Some of his publications are: *Miscellaneous Verses* (1841), *Lectures on Poetry* (1869 and 1877), and *Reminiscences and Opinions* (1886). He will be remembered for such ballads as *The Private of the Buffs.*

Edgar, James David (1841-1899), Canadian legislator, was born at Hatley, P.Q. He studied law under the late Hon. John Hilliard Cameron and was called to the Bar in 1864. He was active in politics on the reform side and, in 1896, was unanimously chosen Speaker of the House of Commons; in May, 1898, he was knighted. Fréchette declared him to be "a poet of exceptional merit,

who captivates by his elevation of thought, charm of expression, and faultless good taste". Besides his contributions to various magazines, he published *This Canada of Ours and Other Poems* (1893), and *Canada and Its Capital* (1898).

Eliot, George (1819-1880). "George Eliot" was the pseudonym of Mary Ann Evans, English novelist. She was born at Arbury Farm near Nuneaton. Shortly after her birth the family removed to the farm at Griff. Her father was a man of strenuous character and furnished the original for *Adam Bede.* Many features of the life at Griff are transferred to the pages of *The Mill on the Floss,* where the relations of Maggie and Tom are those of the writer to her brother Isaac. Masters came over from Coventry to teach her German, Italian, and music. She was all her life a voracious reader. Her first publication was a translation of Strauss' *Life of Jesus* in 1846. After her father's death in 1849, she resided for a year at Geneva and then settled in London as assistant editor of *The Westminster Review.* Her best known works are *Adam Bede, The Mill on the Floss, Felix Holt, Silas Marner, Daniel Deronda, Romola,* and *Middlemarch. Romola* appeared first in *The Cornhill Magazine* and brought her a return of £7,000.

Emerson, Ralph Waldo (1803-1882), celebrated American philosopher, essayist, and lecturer, was born at Boston, Mass. He entered Harvard at the age of fourteen. After his graduation, he spent two years in preparation for the Unitarian pulpit, and in 1826 he was "approbated to preach" and received a call to the pastorate of the Second Church in Boston. His views on theology becoming unsettled, he resigned his charge in

1832 and visited Europe, where he made the acquaintance of Carlyle, Landor, Coleridge, and Wordsworth. Between Carlyle and himself a lifelong friendship existed. On his return to America in 1834, Emerson took up a permanent abode at Concord, Mass., preparing there the lectures which he delivered in Boston and its vicinity. Visiting England again in 1849, he delivered a series of lectures, afterwards published under the title of *Representative Men.* Emerson is properly an essayist, not a poet, though he makes use of the poetic form to enhance the value of the moral of philosophic truths he propounds. When *The Atlantic Monthly* was founded, Emerson became one of its leading contributors. Among his important works are *The Conduct of Life* (1860), *Society and Solitude* (1870), *Letters and Social Aims* (1875).

Ewing, Juliana Horatia (1841-1885), an English writer for children, was the daughter of Alfred Gatty, D.D. She was born at Ecclesfield, Yorkshire, and began to write stories and verses at an early age. In 1867, she married Major Alexander Ewing and accompanied him to New Brunswick. She was for some years one of the editors of *Aunt Judy's Magazine.* Her most popular story is *Jackanapes.*

Field, Eugene (1850-1895), American author and journalist, was born at St. Louis, Mo. He was editor of *The Chicago Daily News* and a writer of humorous verse. Some of his poems about children are among the most delicate and fanciful in the English language.

FitzStephen, William, who flourished in the twelfth century, was a monk of Canterbury and a devoted adherent of Archbishop Becket, whose life he compiled under the

title of *The Life and Passion of Archbishop Becket.* It is in the preface to this work, edited by Dr. Pegge in 1772, that the description of the *Sports in Norman England* occurs.

Follen, Eliza Lee (1787-1860), Eliza Lee Cabot, American author and reformer, was born in Boston, Mass., and in 1828 was married to Professor Charles Follen. She, with her husband, took an active interest in the campaign against slavery. Her principal publications are *Poems* (1839), *Twilight Stories* (1858), and *Home Dramas* (1859).

Franklin, Benjamin (1706-1790), American statesman, diplomatist, and author, was born at Boston, Mass. He began life as a printer's boy. His most famous production, *Poor Richard's Almanac,* otherwise known as *The Way to Wealth,* begun in 1732, was continued till 1757. His scientific researches into the laws of electricity are embodied in various letters and papers. He wrote also numerous essays and an autobiography of great interest and value. His style was consciously modelled upon that of Addison. In 1776, as Minister Plenipotentiary, he visited the court of France and secured for the revolted colonies the sympathy and support of the French.

Froude, James Anthony (1804-1894), English historian and man of letters, was born at Darlington in Devonshire. He was educated at Merton and at Oriel College, Oxford. There he came under the influence of the Tractarian movement, but his later scepticism and heterodoxy are shown in his *Shadows of the Clouds* (1847), and *The Nemesis of Faith* (1848). In 1869, he was chosen Lord Rector of the University of St. Andrew's,

and in 1873, he was sent out as commissioner to South Africa. He also made journeys to the Australian Colonies and to the West Indies. In 1892, he was made Regius Professor of History in Oxford. His *History of England* in twelve volumes, appeared between 1856 and 1870. Some of his other works are: *Short Studies on Great Subjects, English Seamen in the Nineteenth Century, The Spanish Story of the Armada,* and an edition of Carlyle's *Reminiscences.* As an historian Froude is, perhaps, more literary and picturesque than accurate.

Garrick, David (1717-1779), English actor and dramatist, was a native of Hereford. He came to London, in 1737, with Samuel Johnson, whose pupil he had been for a few months at Edial. He entered himself as a student of Lincoln's Inn, but receiving a legacy of £1,000, abandoned the law to enter business with his brother as a wine merchant of London and Lichfield. In 1741, he scored his first great success as an actor on the London stage in the character of Richard III. As manager of the Drury Lane Theatre (1747-1776), he did much to purify and elevate the stage. He wrote some forty dramatic pieces and several odes and songs. Of his own plays, probably the best were *The Lying Valet,* and *Miss in Her Teens.*

Gilder, Richard Watson (1844-1909), American poet and editor, was born at Bordentown, New Jersey; studied law, served in the army, and had done some journalistic work before he became editor-in-chief of *The Century Magazine* in 1881. Some of his works are *The New Day* (1875), *Five Books of Song* (1894), *In Palestine* (1898), *Poems and Inscriptions* (1901).

Goethe, Johann Wolfgang von (1749-1832). This famous German poet, dramatist, and prose writer, bearing the greatest name in German literature, was born at Frankfort-on-the-Main. His early education was under the personal direction of his father. In 1765, he matriculated at Leipsic, afterward going to the University of Strasburg. His fame as a poet was established by the tragedy *Götz von Berlichingen,* published in 1773. Although the first part of his great tragedy, *Faust,* was published in 1808, the second part was only completed a few months before his death.

Some others of his principal works are *Wilhelm Meister's Apprenticeship,* and its sequel, *Hermann and Dorothea, Iphigenie,* and *Torquato Tasso.*

Goldsmith, Oliver (1728-1774), British author, was born in the hamlet of Pallas, Longford, Ireland, of which his father, the Reverend Charles Goldsmith, was curate. The family removed a few years later to the neighbouring village of Lissoy—"the deserted village". The beauty and simplicity of his style, the poverty and struggles of his London life, and his association with Samuel Johnson, make him one of the most interesting characters among British authors.

His chief poems are: *The Traveller,* "the chief cornerstone of his fame, without one bad line", *The Deserted Village, Retaliation,* etc. His plays are: "*The Good-Natured Man,* and *She Stoops to Conquer.* His best prose work is *The Vicar of Wakefield.* Others are: *The Bee, The Citizen of the World, Memoirs of Voltaire, Life of Nash, History of England, History of Animated Nature.*

Gough, John B. (1817-1886), celebrated temperance lecturer, was born at Sandgate, Kent, England. He re-

moved to the United States at the age of twelve years. He paid several visits to England, where he lectured to large audiences, and was as popular there as he was in the United States.

Gould, Hannah Flagg (1789-1865), American poet, was born at Lancaster, Mass. In 1800, she removed to Newburyport, where she passed the remainder of her days. Her best known work, *Hymns and Poems for Children,* was written in 1854.

Grimm, Wilhelm (1786-1859), a German philologist and author, was born at Hanau. He was the brother of Jakob Grimm, with whom he lived and was associated in work. They were together librarians at Cassel, from 1830 to 1837 professors at Göttingen, and in 1841 were called as professors to Berlin. In 1812 and 1815, they published conjointly the well-known book of *Fairy Tales.* Of this Wilhelm did the chief work.

Haight, Canniff (1825-1901), Canadian writer, was born at Adolphustown, Ontario. He was educated at the Picton Grammar School and at Victoria College. In 1850, he established himself as a druggist and bookseller in Picton. He published *Country Life in Canada Fifty Years Ago,* and *Here and There in the Home Land.*

Hamilton, Charles Frederick, (1869-), journalist, is a graduate in Arts of Queen's University, Kingston. He was the Toronto *Globe's* representative in Africa during the Boer War, and is now Assistant Controller and Accountant of the Royal North-West Mounted Police. Mr. Hamilton is the author of *Oriental Zigzag, or Wanderings in Syria, Moab, Abyssinia, and Egypt* (1885). In collaboration with Mr. W. S. Grant, he prepared a life of the late Principal Grant, of Queen's University.

Harte, Francis Bret (1839-1902), American novelist and humorist, was born at Albany, New York. In 1854, he went to California, where he became in turn a schoolmaster, a miner, and a compositor. In 1857, he obtained an engagement on *The Golden Era* in San Francisco, and later, with S. L. Clemens, became a contributor to *The Californian.* He founded *The Overland Monthly* and contributed to it many of the stories which have made him famous; amongst others *The Luck of Roaring Camp, Tennessee's Partner,* and *The Idyll of Red Gulch.* He held consular appointments in Germany and Scotland. He died in London.

Hawthorne, Nathaniel (1804-1864), American novelist, was born in Salem, Mass. Here he was prepared for entrance to Bowdoin College, Brunswick, Maine, 1821. At college he was dreamy, sensitive, and diffident. After his marriage with Miss Sophie Peabody, he took up residence in the Old Manse at Concord and received an appointment in the Custom House at Salem, a position which he lost in 1849. Before this time he had published *Twice Told Tales, Mosses from an Old Manse, Grandfather's Chair,* and *The Snow Image. The Scarlet Letter* appeared in 1850, and then successively, *The House of The Seven Gables, The Blithedale Romance, The Wonder Book,* and *Tanglewood Tales,* all within the next three years.

In 1853, Hawthorne was appointed American Consul at Liverpool. Before the expiration of his term, he resigned the office and made a visit to France and Italy. Returning to England in 1859, he wrote his romance, *The Marble Faun.* In 1860, he settled at "The Wayside", in Concord. The leading characteristics of his writings are a style of classic purity of expression, a lively fancy,

a dainty humour, and a romantic imagination, which, while it casts an atmosphere of unreality over his whole work, imparts to it a peculiar elegance.

Hemans, Felicia Dorothea Browne (1793-1835), English poet, was born at Liverpool. In 1800, her father, on account of some business reverses, removed his family into North Wales. Here beside the sea, inspired with the love of nature, Felicia was brought up. Her *England and Spain* (1808) attracted some favourable attention. In 1812, she published *The Domestic Affections* and was married in the same year to Captain Hemans, who had served in Spain. Among her other works are the *Forest Sanctuary* (1826), *Songs of the Affections* (1830), *Hymns for Childhood,* and *Scenes and Hymns of Life* (1834). Her poems are marked by grace, sweetness, and tenderness.

Henley, William Ernest (1849-1903), English critic and poet, was born at Gloucester, England. He was an intimate friend of Robert Louis Stevenson, and collaborated with him in the production of a series of plays. Henley edited several serials, two or three anthologies of lyrics, and an edition of Burns. *The London Voluntaries,* published with *The Song of the Sword* (1892), *For England's Sake* (1900), and *Hawthorn and Lavender* (1901), are perhaps his most notable productions. His poetry is vigorous and vivid in expression, rapid in movement, and shows a fondness for odd words and curious locations.

Hogg, James (1770-1835), Scottish poet, song-writer, and essayist, known as "The Ettrick Shepherd," was born in the parish of Ettrick, Selkirkshire. In 1801, he published a small volume of verse, and being introduced to Sir Walter Scott, assisted him in the preparation of

his *Border Minstrelsy.* In 1807, he published *The Mountain Bard.* He went to Edinburgh, where he produced *The Forest Minstrel* (1810), and *The Queen's Wake* (1813). It was the latter which fully established his reputation. *Kilmeney, When the Kye Come Hame,* and *The Skylark* are good examples of his varied styles.

Holmes, Oliver Wendell (1809-1894), American essayist and poet, was born at Cambridge, Mass. He was graduated from Harvard in the famous class of "'29". For a year he studied law, then he turned to medicine and spent two years in Paris. For two years he held the position of Professor of Anatomy in Dartmouth College and, in 1847, was appointed to a similar position in the Harvard Medical School. When *The Atlantic Monthly* was established in 1857, Lowell made it a condition that Holmes should be a principal contributor. To this magazine he contributed *The Autocrat of the Breakfast Table, The Professor at the Breakfast Table,* and *The Poet at the Breakfast Table. The Chambered Nautilus* and *The Last Leaf* are his finest poems.

Howitt, Mary Botham (1799-1888), English author and poet, was born at Coleford, Gloucestershire, and spent her youth at Uttoxeter. She was married to William Howitt in 1821. Her works consist of translations, poems, children's lyrics, stories, novels, travels, and histories. Some of these are *The Book of the Seasons,* and *Stories of English Life.*

Hughes, Thomas (1823-1896), English author, was born at Uffington, Berks, and educated at Rugby under Dr. Arnold and at Oriel College, Oxford. He was called to the Bar in 1848, became a Q.C. in 1869, and a County Court judge in 1882. He was associated with Maurice

and Kingsley in their work among the London poor. In 1880, he assisted in founding a settlement in Tennessee. His principal works are *Tom Brown at Rugby,* and *Tom Brown at Oxford.* A statue of him was erected at Rugby in 1899.

Hunt, James Henry Leigh (1784-1859), English essayist, critic, and poet, was born at Southgate in Middlesex. He was educated at Christ's Hospital till his fifteenth year. In *The Examiner,* a paper started by himself and his brother, he ridiculed the Prince Regent as a "fat Adonis of forty", and for his vivacity was sentenced to two years' imprisonment. On leaving prison, he published *Rimini,* in 1816, and two small volumes of poetry, *The Feast of the Poets* (1814), and *Foliage* (1818). In 1822, he went with his wife and children to Italy to reside with Lord Byron. In 1825, Hunt returned to England, and for twenty years eked out an existence by precarious journalism. During the last ten years of his life, he enjoyed pensions from the Shelley family and the civil list. Hunt's fame rests principally upon his work as an essayist and critic. Some of the titles of his works not before mentioned are: *Imagination and Fancy, Wit and Humour, Stories from the Italian Poets* (1846), *Men, Women, and Books* (1847), *A Jar of Honey from Mount Hybla,* and *The Town* (1848).

Ingelow, Jean (1830-1897), English poet and novelist, was born in Lincolnshire. Miss Ingelow was a very popular writer of poems and novels and also of short stories for children.

Jackson, Helen Hunt (1831-1885), American writer, was born at Amherst, Mass. Her first husband was Captain Edward Hunt of the American Army. Twelve

years after his death, she married Mr. W. S. Jackson, of Colorado Springs. She set herself to redress the wrongs suffered by the Indians. In 1883, she was appointed special commissioner to investigate the conditions of the Mission Indians of California. Her views are expressed in *A Century of Dishonour* and also in *Ramona,* her most popular work. It is, however, her *Sonnets and Lyrics* that give her a place in literature.

Keats, John (1795-1821), English poet, was born in London. During his four years at school in Enfield, he studied little, but read much. He was especially attracted by classical myth and fable. At fourteen he was apprenticed to a surgeon at Edmonton and, in 1815, passed his examinations at Apothecaries' Hall. He soon abandoned his profession and, in 1817, published a small volume of *Poems,* containing the famous sonnet *On First Looking into Chapman's Homer. Endymion* appeared in the spring of 1818. The loss of a beloved brother and an unfortunate love affair broke his spirit. Consumption fastened upon him, and he went abroad to recover his health, but died in Rome. His greatest volume, containing *Lamia, Isabella, The Eve of St. Agnes, and Other Poems,* published in 1820, was also his last.

Kingsley, Charles (1819-1875), English author, was born at Holme Vicarage, Devonshire. At Oxford he won his degree, in 1842, with distinction in classics and mathematics. In 1844, he became rector of Eversley in Hampshire, where he spent the rest of his life. He became associated with F. D. Maurice, the leader of the movement known as "Christian Socialism", publishing for the cause a great number of articles over the pseudonym "Parson Lot". In 1860, he became professor of history at Cam-

bridge University. In 1869, he resigned and was appointed a Canon of Chester and afterwards of Westminster. In 1871, he made his voyage to the tropics. He became editor of *Good Words* in 1872, made a lecturing tour in America in 1873-4, and was appointed Chaplain to the Queen. His most important works are *Hypatia* (1853), *Westward Ho* (1855), *Two Years Ago* (1857), *The Heroes* (1858), and *Water Babies* (1863).

Kipling, Rudyard (1865-), English journalist, writer of short stories, poet, and novelist, was born at Bombay, India. He was educated at the United Services College, Westward Ho, North Devon. Returning to India, he acted as assistant editor on *The Civil and Military Gazette,* and *The Pioneer.* He has travelled extensively in China, Japan, Africa, Australia, and America. He stories are remarkable for vigour and directness of expression and the accuracy with which they represent the soldier's life in India; his verse, for metrical dexterity, and in *The Recessional* and some of his ballads, for nobility of sentiment and descriptive vividness. Some of Mr. Kipling's publications are *Departmental Ditties, Soldiers Three, The Phantom Rickshaw, The Light that Failed, Barrack-room Ballads, Many Inventions, The Jungle Books, Captains Courageous,* and *The Day's Work.*

Lampman, Archibald (1861-1899), Canadian poet, son of the late Rev. Archibald Lampman, was born at Morpeth, in Kent County, Ontario. He was of U. E. Loyalist stock on both sides. He was educated at Trinity College School, Port Hope, and at Trinity University, Toronto, from which, in 1882, he was graduated with honours. He entered the Canadian Civil Service at Ottawa in 1883 as a clerk in the Post-office Department.

His first volume was *Among the Millet and Other Poems* (1888), his second, *Lyrics of Earth* (1896), and a third, *Alcyone,* was in the press at the time of his death. A complete edition of his poems, edited with a memoir by his friend, D. C. Scott, appeared in 1900. Lampman, in conjunction with D. C. Scott and W. W. Campbell, conducted for some few years a column in the Toronto *Globe* entitled "At the Mermaid Inn".

Larcom, Lucy (1826-1893), American poet, was a native of Massachusetts. She was in her youth a factory operative at Lowell. Miss Larcom, from 1866 to 1874, was editor of *Our Young Folks,* and wrote poems, stories, and children's songs.

Laut, Agnes C. (1871-), Canadian journalist, novelist, and historian, was born in Ontario, and educated in Manitoba College. She has travelled widely and collected much valuable material for her writings, which are principally descriptive of the great Canadian West. Chief among her published works are *Lords of the North, Heralds of Empire, Pathfinders of the West, The Conquest of the Great Northwest, Canada the Empire of the North,* and *The Canadian Commonwealth.*

Logan, John (1748-1788), Scottish divine and poet, was born in Fala parish, Midlothian. He was an accomplished writer, an effective preacher, a fine scholar, and an elegant poet. Some of his best poems are his *Visit to the Country in Autumn, The Braes of Yarrow,* and *The Complaint of Nature.* The *Ode to the Cuckoo,* popularly ascribed to him, was perhaps drafted by his friend Michael Bruce and retouched by Logan.

Longfellow, Henry Wadsworth (1807-1882), American poet, was born in Portland, Maine. On his mother's side he was descended from John Alden, the hero of his *Courtship of Miles Standish.* In 1821, he entered Bowdoin College, Maine. Upon his graduation, he went to Europe to fit himself for the new chair of Modern Languages at Bowdoin. In 1835, he was appointed to a similar chair at Harvard College, and again went to Europe for a two years' course of study. In 1842, he was again in Europe and, after his return, wrote eight *Poems on Slavery.* In 1854 he resigned his Harvard professorship, but continued to live in his house at Cambridge until his death. His best known works are: *Evangeline, Miles Standish, Tales of a Wayside Inn, The Golden Legend,* and *Hiawatha.*

Lowell, James Russell (1819-1891), American poet and critic, was born at Cambridge, Mass. He entered Harvard College in 1834, when he was elected Class Poet. He chose, but soon abandoned, the legal profession. Chief among his poetical works are *A Year's Life* (1841), *The Vision of Sir Launfal* (1845), from which the selection of "A Day in June" is taken, *Poems* (1848), *A Fable for Critics* (1848), and *The Biglow Papers* (1848-1867).

Lyte, Henry Francis (1793-1847), Scottish hymn-writer, was born at Ednam near Kelso. He took holy orders and was appointed to the charge of Lower Brixham. Among his best known hymns are: *Abide with Me, Pleasant are Thy Courts Above,* and *Praise, my soul, the King of Heaven.*

Macaulay, Thomas Babington, Lord (1800-1859), celebrated English historian, essayist, poet, and statesman,

was born at Rothley Temple, Leicestershire. At the age of eighteen, he entered Trinity College, Cambridge. Here he was an eager student of the classics and an omnivorous reader. He was called to the Bar in 1826. In 1825 was established his connection with *The Edinburgh Review,* which was maintained for more than thirty years. In the struggle for the Reform Bill, Macaulay, as a member for Calne, played an important part. For four years, 1834-1838, he held the post of legal adviser to the Supreme Council in India. On his return to England in 1839, he accepted the post of Secretary of War in the Whig Ministry and, in 1846, became paymaster of the Forces. The last twelve years of his life were devoted to the composition of his *History of England.* His principal works are *The History of England, Essays,* and *Lays of Ancient Rome.*

McGee, Thomas D'Arcy (1825-1868), was born at Carlingford, Ireland. He came to Boston in 1842, where he engaged in newspaper work. Returning to Ireland in 1845, he joined the ranks of that brilliant coterie of writers who kept alive the spirit of Irish revolt until the complete humiliation of the Young Ireland party in 1848, when he fled to New York, where for some years he edited Irish-American papers. In 1857, he removed to Montreal, which he represented in Parliament, and where he became a Loyalist and an advocate of Confederation. He was murdered at Ottawa, April 7th, 1868. His chief works are *Canadian Ballads* (1858), *History of Ireland,* and a *Catholic History of North America.*

Machar, Agnes Maule, (....-....), the Canadian poet and novelist, is the daughter of the Reverend John Machar, D.D., second Principal of Queen's University,

Kingston, Ontario. Her most notable works are *For King and Country* (1874), and *The Lays of the True North and Other Canadian Poems* (1899). Associated with Mr. T. G. Marquis, she has published *Stories of New France.*

Mackay, Charles (1814-1889), Scottish poet, was born at Perth, Scotland, March 27th, 1814. In 1828, he was sent to school at Brussels, Belgium. He entered upon journalistic work in 1834; and, returning to Scotland ten years later, edited *The Glasgow Argus.* In 1852, he became editor of *The Illustrated London News.* In 1857, he lectured in the United States and Canada. During the Civil War, he resided in New York as the correspondent of the *London Times.* He is best known by his lyrics and shorter poems.

Mahony, Francis Sylvester (1804-1866), the witty and accomplished creator of *Father Prout* and *Oliver Yorke,* was a native of Cork. He was educated at the Jesuit College of Amiens and in Paris. Some of his works are *The Reliques of Father Prout,* and *Facts and Figures from Italy.* His quaint sayings, outbursts of sentiment, pathos, brilliance, and satire, stamp his genius as peculiarly Irish.

Malory, Sir Thomas (1400?-1471?), author of the English prose romance *Morte d'Arthur.* The work was finished in 1470, and published by Caxton in 1485. Little is known of the author; he is supposed by some to have been a priest; priests were frequently accorded the title "Sir".

Michelet, Jules (1798-1874), the eminent French historian, was the son of a printer and, in early life, engaged in his father's occupation. He was educated at the Lycée Charlemagne, and, on passing the University

examination in 1821, was appointed to the Professorship of History in the Collège Rollin. In politics he was an ardent Republican, and his copious historical writings are coloured everywhere by his political views. In 1838, he was appointed to the chair of History at the Collège de France. His most remarkable works are: *Histoire de France* (18 vols. 1833-1866), and *Histoire de la Revolution Française* (7 vols. 1847-1853). His books on *Birds, Insects,* and *The Sea* contain interesting, if not always trustworthy, accounts on these subjects.

Miller, Emily Huntington (1833-), American author and educator, was born in Brooklyn, Conn. Her best known works are *Captain Fritz,* and *Kathie's Experiences.*

Milton, John (1608-1674), England's greatest epic poet, was born at London. He was educated by a private tutor and at St. Paul's School. In 1624, he went to Christ's College, Cambridge, as a minor pensioner. In 1629, he composed his *Ode on the Morning of Christ's Nativity.* In 1632, he left Cambridge with the degree of M.A., to spend five calm years in his father's country house at Horton in Buckinghamshire. Here were produced *L'Allegro, Il Penseroso, Arcades, Comus,* and *Lycidas.* In 1644, appeared *The Areopagitica,* and *Tractate on Education.* After the execution of Charles I, Milton was appointed to the post of Foreign Secretary. By May, 1652, he had become totally blind. *Paradise Lost,* the greatest of his poems, was actually begun in the epic form in 1658, finished before July, 1665, and published in 1667. In 1670, appeared his *History of England,* and in 1671, *Paradise Regained* and *Samson Agonistes.*

Moodie, Susannah (1803-1885), Canadian author, was a member of the gifted Strickland family of Reydon Hall, Suffolk, England. After the death of her father, she began writing for the public press. In 1831, she married John Wedderburn Dunbar Moodie, and they emigrated to Canada, where they settled at first near Port Hope, and shortly afterwards in the depths of the forest north of Peterborough. In 1839, Mr. Moodie became Sheriff of Hastings, and the family removed to Belleville. Her chief prose works are *Roughing it in the Bush,* and *Life in the Clearings.* Her poems on *The Maple* and *The Canoe* are well known.

Moore, Clement Clarke (1779-1863), American scholar and poet, was born in New York, graduated at Columbia College, became a professor of Biblical Learning in the New York Theological Seminary, and afterward professor of Oriental and Greek Literature. His *Poems* appeared in 1844.

Moore, Thomas (1779-1852), Irish poet, was born in Dublin. He entered Trinity College in 1794. In 1799, he went to London, taking with him the translations of *Anacreon* which he had made during his college career. When these appeared in 1800, under the patronage of the Prince Regent, Moore's reputation was at once made. His versatility, his exceptional social talents, and his reputation as a poet made him the idol of the best London society. In 1803, he received an admiralty appointment at Bermuda, but in 1804, after visiting the United States and Canada, he returned to England. His best known works are *Irish Melodies, Lallah Rookh, Life of Byron,* and *History of Ireland.* Moore's poetry is characterized by "a lively fancy, an agreeable sparkle, a remarkable

facility for versification, and felicity of language and sentiment".

Newbolt, Henry John (1862-), English author and poet, was the editor of *The Monthly Review* (1900-1904). His popularity is founded mainly upon his verse in *Admirals All, The Island Race,* and *The Sailing of the Long Ships.*

Newman, John Henry (1801-1890), was born in London. He was graduated from Trinity College, Oxford, in 1817, was elected a fellow of Oriel in 1822 and, in 1824, became Vicar of St. Mary's. In 1832-33, he went on a Mediterranean tour. On this voyage, most of his shorter poems were written. While becalmed in the Straits of Bonifacio, on his passage in an orange boat to Marseilles, he wrote *Lead, Kindly Light.* An earnest advocate of the "Tractarian Movement" at Oxford, he contributed some of the most important *Tracts for the Times.* In 1843 he resigned the Vicarage of St. Mary's, and in 1845 was received into the Roman Catholic Church. In 1848, under Papal authority, he established at Edgbaston the congregation of St. Philip Neri and was elected its Superior. In 1879, Pope Leo XIII, in recognition of his services, summoned him to Rome to receive the Cardinal's hat. His best known works are *The Theory of Religious Belief; History of Arianism; Apologia Pro Vita Sua, or A History of My Religious Opinions; Loss and Gain;* and *Callista.*

Norton, Caroline Elizabeth Sarah (1808-1877), the English poet, the second of the "Three Graces", was the daughter of Thomas Sheridan and the grand-daughter of Richard Brinsley Sheridan. She was married, in her

nineteenth year, to the Honourable George Chapple Norton. The marriage was most unhappy. Her poems are marked by intense personal tenderness and passion, but she is often rhetorical rather than poetic. After the death of her husband, she was married to Sir William Stirling-Maxwell, a few months before she died. Some of her works are *The Dream and Other Poems* (1840), and *Tales and Sketches in Prose and Verse* (1850)

Parkman, Francis (1823-1893), American historian, was born in Boston. After his graduation from Harvard, in 1844, he studied law. *The Oregon Trail* (1849) was the literary outcome of an expedition beyond the Rocky Mountains, and his frontier experiences fitted him for the understanding of that fierce adventurous struggle between the English and French in the wilds of New France which it was to be his life work to depict in all the glowing colours of romance. His best works are *The Conspiracy of Pontiac* (1851), *The Pioneers of France in the New World* (1865), *The Jesuits in North America* (1867), and *Montcalm and Wolfe* (1884).

Pickthall, Marjorie L. C. (1883-), Canadian poet, is English by birth, but has resided since early childhood in Toronto. Her literary career began with her contributions to "The Young People's Corner" in *The Mail and Empire*. She is a contributor of poems and short stories to the monthly magazines. Her literary fame began when she was little more than a school-girl with the poem *Oh, Keep the World Forever at the Dawn*. Other poems are *Jasper's Song, The Lamp of Poor Souls, The Bridegroom of Cana,* and *The Worker in Sandalwood. The Drift of Pinions*—a volume of poems, and *Little Hearts*—a novel, are later publications.

Praed, Winthrop Mackworth (1802-1839), English poet, was born in London and educated at Eton. He entered Trinity College, Cambridge, in 1821, and in 1829, having obtained a college fellowship, he was called to the Bar, and next year became member of the House of Commons for the "Rotten Borough" of St. Germains. At Cambridge he had been a Whig champion against the Tory, Macaulay; in Parliament the positions of the two were reversed. He died of consumption at the age of thirty-seven. His poems are characterized by grace, delicacy, and brilliancy of wit. His *Essays* appeared in 1887; his *Political and Occasional Poems* in 1888.

Reade, Charles (1814-1884), English novelist and dramatist, was born at Ipsden House, Oxfordshire. After five years at Iffley and six under private tutors, he, in 1831, entered Magdalen College, Oxford, of which he was afterwards Vice-President. In 1843, he was called to the Bar. He wrote a great many plays and novels. His work is remarkable for the sweetness of its humour, its depth of feeling, and the tenderness of its sympathy. He is entitled to a place in the first rank of novelists of the nineteenth century. The best known of his novels are *Peg Woffington* (1853), *It is Never Too Late to Mend* (1856), *The Cloister and the Hearth* (1861), and *Hard Cash* (1863). Of his plays, *The Courier of Lyons* (1854), gained lasting favour as *The Lyons Mail,* and a one-act play of 1855, *Art,* still flourishes as *Nance Oldfield.*

Reid, Robert (1850-), Scottish-Canadian poet, was born at Wanlockhead, Dumfriesshire, Scotland. He came to Canada in 1877, and has since filled a responsible position in a drygoods establishment in Montreal. In

1874, he issued *Moorland Rhymes* and, in 1894, *Poems, Songs, and Sonnets.*

Richardson, John (1796-1852), Canadian soldier and author, was born near the Falls of Niagara, Ontario. His father, Dr. Robert Richardson, afterwards became surgeon to the Governor and garrison at Fort Amherstburg; and it is to the vivid impressions made upon his young mind by the frontier scenes enacted there, that we owe the thrilling dramas in his tales of Canadian and Indian life. He served in the 41st Regiment in the war of 1812 and, at its conclusion, he went to Europe to serve under Wellington; but arriving after the Battle of Waterloo, he remained for some time in London. In Spain he fought with the British Legion. He returned to Canada in 1838 as correspondent of *The Times,* and shortly after published newspapers in Brockville and Kingston. About 1848, he went to New York, where he died in extreme poverty in 1852. The best of Major Richardson's works is *Wacousta, or The Prophecy;* other works are *The Canadian Brothers, or The Prophecy Fulfilled,* and *Eight Years in Canada.*

Roberts, Charles Gordon Douglas (1860-), Canadian novelist and poet, was born at Douglas, near Fredericton, N.B. He was graduated at the University of New Brunswick in 1879. He was principal of the Grammar School, Chatham, N.B., 1879-1882, and afterwards of York Street School, Fredericton, until the fall of 1883, when he removed to Toronto to become editor of *The Week.* Later, he held the chair of English Literature and Economics in King's College, Windsor, N.S., until 1895, when he resigned to devote himself exclusively to literary work. Mr. Roberts is now engaged in literary and journalistic work in New York. As a poet he specially excels in his

descriptions of nature. These, and his stories of the forest, are distinctively Canadian. Among his best known contributions to literature are: *Songs of the Common Day, Earth's Enigmas, The Forge in the Forest, A History of Canada,* and *The Heart of the Ancient Wood.*

Robertson, Frederick William (1816-1853), English preacher, was born in London and educated at the New Academy, Edinburgh, and at Oxford University. After occupying various subordinate clerical posts and spending some time in travel on the continent, he became, in 1847, incumbent of Trinity College, Brighton, and retained this position until his death. He was very popular both as a preacher and lecturer, but his real fame was posthumous. His *Sermons* and *Addresses,* published after his death, are widely and favourably known.

Robertson, William (1721-1793), Scottish historian and popular preacher, was born at Borthwick, Midlothian. He became, in 1762, principal of Edinburgh University. His chief works are a *History of Scotland,* a *History of Charles V,* and a *History of America.* His style is marked by a classical dignity of expression.

Rossetti Christina G. (1830-1894), an English poet, was the daughter of Gabriele Rossetti, the Italian patriot, and sister of Dante Rossetti. She was born in London, where she spent the greater part of her life, devoting herself to the care of her mother, her religious duties, and her literary work. The series of sonnets, entitled *Monna Innominata,* are supposed to be suggested by incidents in her life. "She has that rarest of gifts, the gift of expressing deep feeling in quiet speech and perfect musical cadence. Her poems are full of that beautiful redundance

and that varied reiteration which are natural to all strong feeling and all spontaneous melody." In her contributions to *The Germ* (1850), she used the pseudonym "Ellen Alleyne". The best of her poems are collected in *Goblin Market and Other Poems* (1862), *The Prince's Progress and Other Poems* (1866), and *A Pageant and Other Poems* (1893).

Ruskin, John (1819-1900), eminent English art critic and writer, was born at London, but was brought up in the strict atmosphere of a Scottish home with all its restraints and strenuous morality. He was educated by his mother, and later by private tutors. With his father, he made prolonged excursions on the continent. In 1837, he entered at Christ Church, Oxford, but left in 1840 on account of illness. On his return from a health tour in Italy, he took a pass degree. His first considerable work was *Modern Painters* (1843). This was followed by *The Seven Lamps of Architecture* (1848-49), and *The Stones of Venice* (1851-55). *The Two Paths* (1858) shows the Socialistic trend of Ruskin's thought. To the *Cornhill Magazine,* founded in 1860 under Thackeray's editorship, he contributed the four papers included in the volume, *Unto this Last.* His addresses on *Traffic* (1864), and *Work* (1865), were reprinted in *The Crown of Wild Olives. Sesame and Lilies,* the most popular of all Ruskin's works, appeared in 1865. In 1869, Ruskin was appointed Professor of Fine Arts at Oxford. Upon the death of his mother in 1871, he bought the little estate of Brantwood on Coniston Water, Lancashire. There he spent the remainder of his life.

Russell, Sir William Howard (1821-1907), British journalist, was born in Dublin and educated there at Trinity College. He acted as war correspondent for *The*

London Times during the Russian War, the Indian Mutiny, the American Civil War, the Franco-Prussian War, and the Egyptian War. In 1860, he established *The Army and Navy Gazette.* He was knighted in 1895. His principal works are *Letters from the Crimea* and *Diaries in India and America.*

Ryerson, Adolphus Egerton (1803-1882), Canadian educationist, was born in the County of Norfolk, Upper Canada, in 1803. He was educated at the Grammar School in London. In 1824, he became a minister of the Methodist Church and, in 1829, was appointed editor of *The Christian Guardian.* He was connected with the early fortunes of Upper Canada Academy, afterwards Victoria University, and took a prominent part in the reorganization of the system of education for the province. Upon his retirement from the office of Chief Superintendent of Education, in 1876, he employed his leisure in writing the history of *The Loyalists of America and Their Times* (1880).

Saxe, John Godfrey (1816-1887), American poet, was born in Highgate, Vermont, and practised law in his native state. He afterwards engaged in newspaper work, politics, and lecturing on literature. He contributed to *The Atlantic Monthly* and *Harper's Magazine.* His fame rests chiefly on his satiric and pungent wit.

Scott, Frederick George (1861-), Canadian poet, son of the late W. E. Scott, Professor of Anatomy, McGill University, was born in Montreal, Quebec. He was educated at the High School in Montreal, at Bishop's College, Lennoxville, Quebec, and at King's College, London, England. In 1887, he became rector of Drummondville, Quebec and, in 1896, curate, and since rector, of St.

Matthew's Church, Quebec City. His works are *The Soul's Quest and Other Poems* (1888), *My Lattice and Other Poems* (1894), *The Unnamed Lake and Other Poems* (1897), and *Poems Old and New* (1900), *Hymn of Empire and Other Poems* (1906). His two poems, *Samson* and *Thor,* have been regarded as his masterpieces.

Scott, Sir **Walter** (1771-1832), the great Scottish poet and novelist, was born in Edinburgh. After a fever which lamed him, he spent much of his time on the border, the land of his forefathers. Here he learned from oral tradition the stirring events in the history of his country. In 1778, he went to the Edinburgh High School, and later to the College. In 1786, he was apprenticed to his father, and six years later was called to the Bar. In 1799, he was made Deputy Sheriff of Selkirk. He also held a commission in the Edinburgh Light Horse. These duties, together with his antiquarian studies and his miscellaneous literary work, filled up a busy and happy life. His chief poetical works are *Minstrelsy of the Scottish Border* (1802-3), *The Lay of the Last Minstrel* (1805), *Marmion* (1808), *The Lady of the Lake* (1810), and *The Lord of The Isles* (1814). In 1814, he began the publication of *The Waverley Novels,* the best known of these being *Ivanhoe, Kenilworth, The Talisman, The Antiquary,* and *Quentin Durward.*

Seton, Ernest Thompson- (1860-), artist and naturalist, was born in South Shields, England, and was brought to Canada in 1866. He was educated in Toronto, London (England), and Paris. His best known stories are *Wild Animals I Have Known, Lives of the Hunted,* and *Animal Heroes.*

Shakespeare, William (1564-1616), famous English poet, the greatest of dramatic poets, was born at Stratford-on-Avon. He was educated at the Stratford Grammar School. In 1582, he married Anne Hathaway and, three years later, went to London to seek his fortune in connection with the stage; he became an actor and, from 1592 until his death, produced a continuous succession of plays. About 1613, he returned to Stratford, where he died. "No estimate of Shakespeare's genius can be adequate. In knowledge of human character, in wealth of humour, in depth of passion, in fertility of fancy, in soundness of judgment, and in mastery of language he has no rival. . . . His language and versification adapt themselves to every phase of sentiment. So mighty a faculty sets at naught the common limitations of nationality. . . . *Hamlet* and *Othello, Lear* and *Macbeth, Falstaff, Brutus, Romeo,* and *Shylock* are studied in almost every civilized tongue as if they were historic personalities."

The "New Variorum" edition of Shakespeare's works, by H. H. Furness, is recommended for study.

Smith, Goldwin (1823-1910), born at Reading, passed from Eton to Oxford, took a first in Classics, 1845 and, in 1847, was elected a Fellow of University College and called to the Bar. For a time, he was Regius Professor of History at Oxford. In 1868, he was elected to the Chair of English and Constitutional History in Cornell University. Four years later, he settled in Toronto, and founded and edited *The Week*. Only within the year 1909 did he cease to contribute articles to *The Weekly Sun*. His most important works are: *The United States, The Political Destiny of Canada, Guesses at the Riddle of Existence, Bay Leaves—Specimens of Greek Tragedy*, and

The United Kingdom. He died at his Toronto residence, "The Grange".

Southey, Robert (1774-1843), poet and historian, was educated at Westminster School. In 1795, he married Miss Edith Fricker of Bristol. In 1803, he settled at Greta Hill, Keswick, in the Lake Country, at the house of Coleridge. His *Joan of Arc* had appeared in 1795 and *Thalaba* in 1801. Wealth and honours began to be showered upon him. From being a Socialist and Radical he was gradually turning Tory. In 1807, a Government pension of £200 was granted to him; in 1813, he was appointed Poet Laureate; and in 1835, Peel offered him a baronetcy and an addition of £300 a year to his pension. But in the midst of his prosperity the death of his wife, in 1837, came as a blow from which he never recovered, though two years later he married the poetess Caroline Anne Bowles, his friend and correspondent. He died in 1843. His best poems are the works mentioned above; his best prose, *The Life of Nelson,* and *The Life of John Wesley.*

Stanley, Arthur Penrhyn (1815-1881), was born at Alderley Rectory, Cheshire. At Rugby (1829-34), he was the favourite pupil of Dr. Arnold. In 1837, he was graduated with First Class honours from Balliol College, Oxford. In 1839, he took orders, becoming successively Canon of Canterbury (1851), Professor of Ecclesiastical History in Oxford and Chaplain to the Bishop of London (1856), and Dean of Westminster (1864). He was also Chaplain to the Prince of Wales and accompanied him on his tour in the East (1862). He was the most prominent figure in the Broad Church Movement. His most

important work is *The Life and Correspondence of Dr. Arnold* (1844).

Steel, Flora Annie (1847-), was born at Harrow and educated at home. In 1867 she married a Bengal civilian. Her stories of Indian life have a wide popularity. The principal of these are *The Potter's Thumb* (1894), *On the Face of the Waters* (1896), *The Hosts of the Lord* (1900), *A Sovereign Remedy* (1906).

Stevenson, Robert Louis (1850-1894), the essayist and romance writer, was the grandson of Robert Stevenson, the builder of the Bell Rock Lighthouse. His mother was Margaret Balfour, of the old Scottish family of the Balfours of Pilrig. He was born in Edinburgh. His education was much interrupted on account of the delicacy of his health, and much of his time was spent in travel. He studied engineering at Edinburgh University, but in 1871 abandoned it to read law. He took every opportunity for the study of human nature in its wild, adventurous, and perhaps its sordid aspects, both as revealed in books and as presented in his rambles in the Lowlands and Highlands. In 1880, he married a Californian lady, Mrs. Osbourne, his future critic and collaborateur. In 1889, he made his voyage to the Southern Seas and settled in Samoa, where he died. His best known works are *Will o' the Mill, Treasure Island, The Master of Ballantrae, Kidnapped,* and *The Child's Garden of Verse.*

Taylor, Bayard (1825-1878), was born in Chester County, Pennsylvania. His first volume, *Ximena and Other Poems,* was published in 1844. His experiences while upon his pedestrian tour in Europe, and his journeys to various parts of Asia Minor, China, India, and Japan,

and during his diplomatic missions to Russia and Germany, furnished him with a rich fund of material for his works, which consist principally of travels and description. His most important works are *Poems of the Orient, The Masque of the Gods, Home Pastorals, Hannah Thurston, A Book of Romances, Lyrics and Songs,* and *American Men of Letters.*

Taylor, Jane (1783-1824), was born in London. In conjunction with her sister Ann she published a number of poems for children.

Tennyson, Alfred, LORD (1809-1892), poet, was born in the Rectory of Somersby, Lincolnshire, and was a writer of verse from his earliest childhood. In 1827, Charles and Alfred Tennyson published *Poems by Two Brothers.* In 1828, he entered Trinity College, Cambridge, and in the following year his poem, *Timbuctoo,* won the Chancellor's medal. The *Poems, Chiefly Lyrical,* of 1830, were coldly received. The volume of 1833 met with a storm of criticism in England, which silenced the poetic voice for ten years. The volumes published in 1842 assured his triumph. *The Princess* (1847), and *In Memoriam* (1859), placed him in the front rank of English men of letters, while the first four *Idylls of the King* (1859), "secured for him the unique position and popularity he thenceforward enjoyed throughout the English-speaking world". He had, in 1850, married Emily Selwood and been made Poet Laureate in succession to Wordsworth. In 1853, he removed to Farringford on the Isle of Wight; in 1884, he was raised to the peerage. He died October 6th, 1892, at Haslemere, where he had, in 1869, built his new house, Aldworth, and which had from that time continued to be his summer residence.

Thaxter, Celia (1836-1894), was born at Portsmouth, New Hampshire. She was a daughter of Thomas B. Leighton, keeper of the White Island Lighthouse, and was married in 1851 to Levi L. Thaxter, of Watertown, Mass. She died on the Island of Appledore, off the coast of Maine. Her principal works are *Among the Isles of Shoals, Driftwood,* and *Poems for Children.*

Thomson, James (1700-1748), poet and dramatist, was born at Ednam-in-Roxburgh. At eighteen he entered Edinburgh College as a student of Divinity, but abandoned his course and went to London in the spring of 1725. The publication of *Winter* (1726), though it brought in little money, gave him many friends. *The Seasons* (1730) was received with much favour. By the death of a patron in 1737, he was reduced to great poverty, but later receiving an appointment which enabled him to live in easy, indolent enjoyment, he wrote his greatest work, *The Castle of Indolence* (1748). He produced his most successful tragedy, *Tancred and Sigismund,* in 1745, with Garrick and Mrs. Cibber in the leading roles.

Twain, Mark (1835-1910). "Mark Twain" was the pseudonym of Samuel Langhorne Clemens. He was born in Florida, Missouri. He learned the trade of a printer, became a pilot on the Mississippi River in 1855 and, in 1861, accompanied his brother to Nevada as his private secretary. He took up newspaper work in Virginia, Nevada, and afterward in San Francisco and in Buffalo. In 1867, he took up his residence in Hartford, spending much of his time abroad. His principal works are *Roughing It, The Innocents Abroad, Tom Sawyer, A Tramp Abroad, Old Times on the Mississippi,* and *The Prince and the Pauper.* His racy and original humour,

specifically American in character, often extravagant to the point of being fantastic, and full of a quaint irony which delights in the mockery of all that is merely venerable, earned him a world-wide recognition. His pen-name is derived from the name applied on the Mississippi to the two-fathom mark on the sounding line.

Tyndall, John (1820-1893), scientist, born at Leighlinbridge, County of Carlow, Ireland, was for three years a railway engineer, but in 1847 he became teacher of Physics at Queenwood College, Hampshire, and subsequently studied physics and chemistry at Marburg. In 1856, he and Professor Huxley visited the Alps, collecting material for their joint work on *Glaciers.* His special talents of lucid, clear, simple exposition fitted him for the work he did in popularizing scientific truth. His principal works are *Heat—a Mode of Motion, Fragments of Science,* and his volumes on *Light, Sound,* and *Electricity.*

Van Dyke, Henry (1852-), American author and poet, and Professor of English Literature at Princeton University, New Jersey, has published among other works: *The Reality of Religion, Sermons to Young Men, The Christ Child in Art, Little Rivers, The Gospel for an Age of Doubt, The Builders and Other Poems,* etc., and a well-known treatise on the *Poetry of Tennyson* (1889).

Ward, Elizabeth Stuart Phelps (1844-), was born at Andover, Mass. She became famous by *The Gates Ajar* (1868). In conjunction with her husband, the Reverend Herbert D. Ward, she wrote *Come Forth,* and *The Master of the Magicians.* Other works by her are *Chapters from a Life, The Story of Jesus Christ,* and, in 1903, *Avery.* She has been much engaged in the work of moral and social reform.

Warner, Charles Dudley (1829-1900), was born at Plainfield, Mass. He graduated from Hamilton College in 1851, and in 1856 he was called to the Bar in Philadelphia. He practised law in Chicago for a few years, but in 1860 removed to Hartford to take up newspaper work. He has left many books dealing with his travels, which were extensive. He conducted first "The Editor's Drawer", and afterwards "The Editor's Study", in *Harper's Magazine*. His best known works are *My Summer in a Garden, In the Levant,* and *The Golden House.*

Wetherald, Agnes Ethelwyn (1857-), Canadian poet, was born in Rockwood, Ontario. She was educated at Pickering College. Her principal works are *The House of the Trees and Other Poems* (1895), *Tangled in Stars, Poems* (1902), *The Radiant Road* (1904). Miss Wetherald's charming verses are the graceful expression of exquisitely feminine moods, sweet, tenderly sad, and with something of "the healing balm" of nature and of faith.

White, Joseph Blanco (1775-1841), was born at Seville in Spain. He was ordained a priest in 1799, but in 1810 abandoned the Roman Catholic religion and removed to England. He subsequently took orders in the Church of England and later became a Unitarian. In 1814, he had been granted a pension of £250 for political service in connection with affairs in Spain. He died at Liverpool.

Whittier, John Greenleaf (1807-1892). The Quaker journalist and poet was born at Haverhill, Mass. The homestead and home life are portrayed in *Snowbound,* and a picture of his boyhood is given in *The Barefoot Boy.*

To an early reading of Burns he owes much of what is best in his work. Whittier was a good deal of a politician, the editor of several newspapers, and took a very prominent part in the anti-slavery agitation. In 1837, he removed to Amesbury, where he resided until his death. His principal works are *Snowbound* (1866), and *The Tent on the Beach* (1867).

Willson, Henry Beckles (1862-), Canadian author and journalist, was born in Montreal. He was educated at Colborne and at Kingston, Ontario. In 1889, he was sent to Cuba as correspondent for *The New York Herald.* Since that time he has been engaged in work for *The London Magazine, The Saturday Review,* and *The London Daily Mail,* writing for the last-named a sketch of his trip through Canada in 1896. He has written a number of novels and historical sketches. Among the latter are *Nova Scotia, Quebec—the Laurentian Province,* and a *Life of Lord Strathcona.*

Wolfe, Charles (1791-1823), was born at Blackhall, Ireland. He was educated at Bath and Winchester, matriculated at Trinity College, Dublin in 1809, and was graduated in 1814. He was ordained in 1817, but in 1821, on account of ill-health, he was obliged to give up the work of the ministry and, after seeking vainly for health in travel, died at the Cove of Cork. *The Burial of Sir John Moore* is the most important of his poems.

Wood, Samuel T., Canadian journalist, was born in North Hastings, Ontario, and educated in the Belleville High School. He is on the editorial staff of the Toronto *Globe,* having entered its service in 1891. Mr. Wood is a

keen observer and sympathetic interpreter of nature. He is the author of a popular *Primer of Political Economy.*

Wordsworth, William (1770-1850), English poet, was born at Cockermouth. He received his early education at Hawkshead, and in 1787 entered St. John's College, Cambridge, graduating in 1790. In this year he went for a walking tour in France and Switzerland and, finding himself in the middle of the French Revolution, hailed it with joy as the dawn of a new day for humanity. The disillusionment soon came, and with it a period of despondency and scepticism from which he was saved by his sister Dorothy, who set before him his "name and office upon earth" as a poet. After a winter spent in Germany, partly with Coleridge, they settled at Grasmere. In 1802, he married Mary Hutchison. In 1813, he went to Rydal Mount, his home for the rest of his life. About this time he obtained the office of Distributor of Stamps for Westmoreland. In 1842, he received a pension of £300 and, in 1843, was made Poet Laureate. He died at Rydal Mount. Among his longer poems are *Michael,* and *The Prelude.* The first volume of *The Lyrical Ballads* was published in 1798, and contained *The Ancient Mariner,* which Coleridge and Wordsworth had planned together, and to which the latter had added a few lines. In 1807, appeared two volumes containing the *Sonnets on Liberty, The Happy Warrior,* the *Ode to Duty,* and the *Ode on the Intimations of Immortality;* and also the poems of the tour in Scotland in 1803, *Yarrow Unvisited, Stepping Westward,* and *The Solitary Reaper. Yarrow Visited* was written on the second Scottish tour, 1814.

Yonge, Charlotte M. (1823-1901), the only daughter of a Hampshire squire, was born at Otterbourne, near

Winchester. Her *Heir of Redcliffe* was very popular. Within forty-four years (1848-1892) she published over one hundred volumes. Her novels display dramatic skill and inculcate a high morality. The considerable profits of her early novels were devoted to charitable and religious purposes. *Heartsease, Golden Deeds,* and her books on military commanders and good women constitute her most notable works.